

# Songbook

Idealizado/Created by  
**Almir Chediak**

*Everton  
Campos  
Lauterbach*

*12 4130 5 x 13*

# CHORO

Organizado/Coordinated by  
Mário Sève, Rogério Souza e Dininho

## 2



# Songbook

Idealizado/Created by  
*Almir Chediak*

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# CHORO

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Organizado/Coordinated by  
Mário Sève, Rogério Souza e Dininho

## Volume 2

- 100 músicas contendo melodias, harmonias (acordes cifrados), contrapontos e convenções rítmicas.
- 100 songs containing melodies, harmonies (numbered chords), counterpoints and rhythmic conventions.

Nº Cat.: SBCH2



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Um chorinho diferente El Gaúcho e Yvonne Rebello .....	<input type="checkbox"/>
Um chorinho em aldeia Severino Araújo .....	<input type="checkbox"/>
Um chorinho pra você Severino Araújo .....	<input type="checkbox"/>
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Urubu malandro Louro e João de Barro .....	<input type="checkbox"/>
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Valsa da noite Mario Sève .....	<input type="checkbox"/>
Vê se gostas Waldyr Azevedo .....	<input type="checkbox"/>
Velhos chorões Luciana Rabello .....	<input type="checkbox"/>
Vou vivendo Pixinguinha e Benedito Lacerda .....	<input type="checkbox"/>



## APRESENTAÇÃO

Com os volumes 2 e 3 da série *Songbook Choro*, conseguimos ampliar nossa seleção a um repertório bastante representativo do gênero.

Os livros contêm partituras de choros, tradicionais e contemporâneos, com melodias, convenções rítmicas, harmonias e contrapontos – a síntese de um arranjo – para que o músico consiga, por elas, traduzir e entender os elementos básicos da linguagem do gênero.

Esses choros, fundamentalmente instrumentais, estão escritos nesses volumes como são executados nas rodas de choro ou gravações – melodias com gingado e harmonias fiéis às praticadas – e expostos, sempre que possível, em apenas duas páginas, o que possibilita que sejam tocados integralmente à primeira vista.

Uma das novidades deste trabalho é o formato dado às partituras – escritas com melodias principais na clave de Sol, contrapontos na clave de Fá, anotações das convenções rítmicas e cifras harmônicas universais, com inversões de baixo. O repertório traz um leque grande de autores e estilos, próprios da linguagem do choro – como o maxixe, a polca, o samba-choro, a valsa, o xote, até o frevo e o baião, entre outros – e abrange, em mais de um século, várias épocas diferentes.

Com relação ao repertório tradicional, as referências principais são provenientes de gravações de Jacob do Bandolim, Conjunto Época de Ouro, Regional de Benedito Lacerda e de Canhoto, que ainda são a base da maioria dos arranjos executados nas rodas de choro. Foram transcritos, dessas gravações, contrapontos de Pixinguinha e Dino 7 Cordas.

Dessas gravações, também surgiu a escolha das tonalidades, das variações melódicas e rítmicas usadas, já que o choro, por ser música popular e contemporânea, acaba tendo um processo dinâmico de transformação. Ou seja, muitas vezes uma música original para piano, violão ou outro instrumento se consagrou na versão dada pelos grupos que ouvimos. Jacob do Bandolim, por exemplo, arranhou várias peças do repertório do choro – adaptando melodias, harmonias e tonalidades – e essas versões passaram a ser o modelo seguido até hoje.

Na coordenação, confecção das partituras e escolha de repertório, formei uma equipe com Rogério Souza, assim como eu, integrante do Nó em Pingo D'água e Dininho, filho do Dino 7 Cordas – músicos renomados e muito experientes com a linguagem do choro.

Todo o projeto demandou muitas audições, pesquisas e consultas. E depois das transcrições, as partituras foram editoradas e revistas com muito

critério por Júlio César e Adamo Prince, respectivamente, até chegarmos ao formato apresentado nestes volumes.

Esses novos volumes do *Songbook Choro*, a exemplo do sucesso do primeiro volume, visam seguir ajudando a suprir uma demanda existente tanto por parte dos já iniciados, como dos novos amantes dessa música – tão rica e que traduz com tanta precisão a alma brasileira.

Mário Sève  
Fevereiro de 2011

## PRESENTATION

**W**ith volumes 2 and 3 of the series Songbook Choro, we were able to expand our selection of a fairly representative repertoire of the genre.

The books contain scores of choro songs, classic or contemporary, along with melodies, rhythmic conventions, harmonies and counterpoints – the synthesis of an arrangement – so the musician is able to translate and understand the basics of the language of that gender.

These choros, mainly instrumental, are written in these volumes the same way they are performed in choro presentations or recordings – melodies with a swing and harmonies very faithful to the performances – and preferentially shown in only two pages, which allows to be played in full with a single view.

One of the new improvements of this work is the sheet music format – the melodies are written in the treble clef key, the counterpoints are in the F key and also there are notes on rhythmic conventions and universal harmonic numbers, with inversion from down under. The repertoire includes a wide range of authors and styles, which is typical in the choro language – as the maxixe, polka, samba-choro, waltz, xote and even frevo and baião, among others – and covers more than a century and several different generations.

According to the traditional repertoire, the main references come from original recordings by Jacob do Bandolim, Conjunto Época de Ouro, Regional de Benedito Lacerda and Canhoto, who still form the basis for most of the arrangements performed on the choro presentations. Counterpoints by Pixinguinha and Dino 7 Cordas were transcribed from these recordings.

The choice of tones, melodic and rhythmic variations was made from these recordings since the choro, for being popular and contemporary music has a dynamic process of transformation. Many times, a song originally written for piano, guitar or other instrument was popularized by the versions done by those groups. Jacob do Bandolim, for example, has arranged several pieces of the choro repertoire – adapting melodies, harmonies and tonalities – and these versions have become the model used from then on to present days.

For the coordination and preparation of scores and selecting the repertoire, I formed a team with Rogério Souza, like me a member of the Nô em Pingo D'água group and Dininho, son of Dino 7 Cordas – renowned musicians and very experienced with the language of choro.

The whole project required a lot of hearings, surveys and

consultations. After the transcripts, scores have been edited and reviewed with great care by Júlio César then by Adamo Prince, until we get the format presented in these volumes.

These new volumes of Songbook Choro follow the path open by the successful first volume, aimed to fulfill an existing demand by both those already initiated and the new lovers of this music gender which so rich and so accurately reflects the Brazilian soul.

Mário Sève  
February 2011



## SOBRE OS AUTORES



### Mário Sève

Saxofonista, flautista, compositor e arranjador, é integrante e fundador dos quintetos *Nó em Pingo D'água* e *Aquarela Carioca*, com os quais gravou 12 discos e recebeu muitos prêmios.

Nascido no Rio de Janeiro, integra o grupo de Paulinho da Viola desde 1996.

É autor do livro *Vocabulário do choro* (Lumiar, 1999). Escreveu e gravou, com David Ganc, o livro/CD *Choro duetos: Pixinguinha & Benedito Lacerda* (Irmãos Vitale, 2010/11).

Produziu o festival anual Riochoro (2000 a 2004), no qual reuniu os maiores nomes do gênero.

Foi diretor artístico do Centro de Referência da Música Carioca (2007 a 2009).

Participou, como compositor, do Festival da Música Brasileira (TV Globo, 2000), do Festival da Cultura (TV Cultura, 2005) e do Prêmio Visa (2006).

Foi premiado nos festivais de Avaré (Fampop) e Chorando no Rio.

É parceiro, entre outros, de Guilherme Wisnik, Mauro Aguiar, Cecilia Stanzione, Chico César, Paulinho da Viola, Nelson Ângelo, Pedro Luís, Geraldo Carneiro e Sérgio Natureza.

Em 2008, Carol Saboya lançou o CD *Chão aberto*, com canções exclusivas de Mário Sève.

Gravou os CDs *Bach & Pixinguinha* (2001), com Marcelo Fagerlande; *Choros, por que sax?* (2004), com Daniela Spielmann; *Pixinguinha + Benedito* (2005), com David Ganc; e *Casa de todo mundo* (2007), com suas composições e várias participações especiais.

Atuou ainda com Ney Matogrosso, Alceu Valença, Dona Ivone Lara, Geraldo Azevedo, Guinga, Toquinho, Ivan Lins, Leila Pinheiro, Zeca Pagodinho, Moraes Moreira e diversos outros artistas da MPB.

[www.myspace.com/marioseve](http://www.myspace.com/marioseve)



### Rogério Souza

Violonista de 6 e 7 cordas, compositor e arranjador.

Natural do Rio de Janeiro, Rogério Souza é um dos maiores representantes da linguagem carioca do violão brasileiro.

## SOBRE OS AUTORES

Sempre envolvido em grandes eventos ligados à MPB e à música instrumental brasileira, principalmente, o choro e o samba.

Vem atuando, ao longo dos anos – juntamente com renomados artistas brasileiros –, como instrumentista, arranjador e diretor musical em shows e gravações em TVs, CDs, DVDs, entre outros.

Realizou trabalhos com Baden Powell, Paulinho da Viola, Sivuca, Ney Matogrosso, Altamiro Carrilho, João Bosco, Paulo Moura, Ivan Lins, Guinga, Dona Ivone Lara, Turibio Santos, Elizeth Cardoso, Elza Soares, João Nogueira, Cristovão Bastos e com os grupos Época de Ouro e Nó em Pingo D'água, sendo integrante deste último.

Tem tocado em festivais, espaços culturais, universidades e escolas de música em vários cantos do mundo, como Japão, EUA, Europa e América Latina.

Dedica-se, atualmente, a seu trabalho solo, fazendo apresentações e oficinas, além da divulgação de seus CDs e livros.

Gravou, em 2007, ao lado do seu irmão Ronaldo do Bandolim, o CD *Época de choro*; em 2008, o CD autoral *Violão brasileiro*; e em 2009, o CD *Retrato brasileiro*, dedicado à obra de Baden Powell. Em 2010, lançou o livro/CD “*play along*” *Choros 100* (Biscoito Fino).



### Dininho

**H**orondino Reis da Silva, contrabaixista e compositor, nasceu e se criou no Rio de Janeiro ouvindo música desde cedo, pois seu pai – o lendário Dino 7 Cordas – o levava a shows em praça pública e a programas da Rádio Mayrink Veiga, locais onde se habituou a assistir e ouvir músicos, como Jacob do Bandolim, Orlando Silveira, Altamiro Carrilho, Canhoto, Meira, entre outros.

Aos 14 anos de idade, quando começou a prestar atenção ao som do contrabaixo, ocorreu sua primeira incursão ao mundo das notas graves. Aos 16 anos, Dininho ganhou

seu primeiro instrumento, e um mês depois já fazia bailes em clubes.

Aos 18 anos, tirou carteira profissional. Aos 20, começou a tocar com Paulinho da Viola, com quem praticamente aprendeu tudo o que sabe sobre o mundo do samba.

Tocou também com grandes nomes da música brasileira, como Rafael Rabello, João Nogueira, Elton Medeiros e o Conjunto Época de Ouro, participando de gravações com quase todos os artistas do samba e do choro.

Além das atividades de músico, também deu aulas de contrabaixo no Centro de Referência da Música Carioca.

Atualmente, Dininho integra também o grupo de samba de raiz Toque de Prima, do qual é um dos fundadores.

## ABOUT THE AUTHORS



*Rogério Souza, Dininho e Mário Sève*

### Mário Sève

*M*ário Sève is a saxophonist, a flutist, a composer and an arranger, and founding member of the *Nô em Pingo D'Água* and *Aquarela Carioca* quintets, with whom he recorded 12 albums and received many awards.

Born in Rio de Janeiro, he's a member of the *Paulinho da Viola* band since 1966.

He wrote the book *Vocabulário do choro* (Lumiar, 1999). He wrote and recorded, with David Ganc, the songbook *Choro ductos: Pixinguinha & Benedito Lacerda* (Irmãos Vitale, 2010/11)

Mário was the producer of the annual festival *Riochoro* from

2000 to 2004, where he reunited biggest talents in that genre.

He was the artistic director of the *Centro de Referência da Música Carioca* (Carioca Music Reference Center) between 2007 to 2009).

He participated, as composer, of the *Brazilian Music Festival* promoted by TV Globo in 2001, of the *Festival da Cultura* held by TV Cultura in 2005 and the *Visa Award* in 2006.

He was awarded at the *Avaré* (Fampop) and *Chorando no Rio*.

He's a partner, among others, of *Guilherme Wisnik*, *Mauro Aguiar*, *Cecilia Stanzione*, *Chico César*, *Paulinho da Viola*, *Nelson Ângelo*, *Pedro Luís*, *Geraldo Carneiro* and *Sérgio Natureza*.

In 2008, *Carol Saboya* launched the CD *Chão aberto*, exclusively with songs by Mário Sève.

He recorded the CDs *Bach & Pixinguinha* (2001) with com *Marcelo Fagerlande*; *Choros, por que sax?* (2004) with *Daniela Spielmann*; *Pixinguinha + Benedito* (2005) with *David Ganc*; and *Casa de todo mundo* (2007), with his compositions and special participations.

He also performed with *Ney Matogrosso*, *Alceu Valença*, *Dona Ivone Lara*, *Geraldo Azevedo*, *Guinga*, *Toquinho*, *Ivan Lins*, *Leila Pinheiro*, *Zeca Pagodinho*, *Morais Moreira* and several other MPB (Brazilian pop music) artists.

[www.myspace.com/marioseve](http://www.myspace.com/marioseve)

## ABOUT THE AUTHORS

### Rogério Souza

**A**coustic guitar player on 6 and 7 strings, composer and arranger.

A native of Rio de Janeiro, Rogério Souza is a leading representative of the language of the Carioca Brazilian guitar and has been always involved in major events related to the MPB and Brazilian instrumental music, especially samba and choro.

He has served over the years - along with renowned Brazilian artists - as instrumentalist, arranger and music director in concerts and recordings on TVs, CDs, DVDs and more.

He worked with Baden Powell, Paulinho da Viola, Salamandra, Ney Matogrosso, Altamiro Carrilho, João Bosco, Paulo Moura, Ivan Lins, Guinga, Dona Ivone Lara, Turibio Santos, Elizeth Cardoso, Elza Soares, João Nogueira and Cristóvão Bastos and with the *Época de Ouro* and *Nó em Pingo D'água* groups, being a member of the latter.

He has played at festivals, cultural centers, universities and music schools in various corners of the world including Japan, USA, Europe and Latin America.

He's dedicated today to his solo work, making presentations and workshops, in addition to the disclosure of his CDs and books.

He recorded in 2007, alongside his brother Ronaldo do Bandolim, the CD *Época de choro* (Season of choro); in 2008 he recorded the authorial CD *Violão brasileiro* and, in 2009, the CD *Retrato brasileiro* (Brazilian picture), devoted to the work of Baden Powell. In 2010, he launched the play along book / CD *Choros 100* (Biscoito Fino Records).

### Dininho

**H**orondino Reis da Silva, bassist and composer, was born and raised in Rio de Janeiro listening to music since his early years because his father - the legendary Dino 7 Cordas - took him to concerts in public squares and radio programs at the Mayrink Veiga radio station, where he became a regular watcher of the performances by musicians like Jacob do Bandolim, Orlando Silva, Altamiro Carrilho, Canhoto and Meira, among others.

When he was 14 years old he started paying attention to the sound of the bass, and made his first foray into the world of bass notes. At 16, Dininho won his first instrument, and a month later he was playing in club balls.

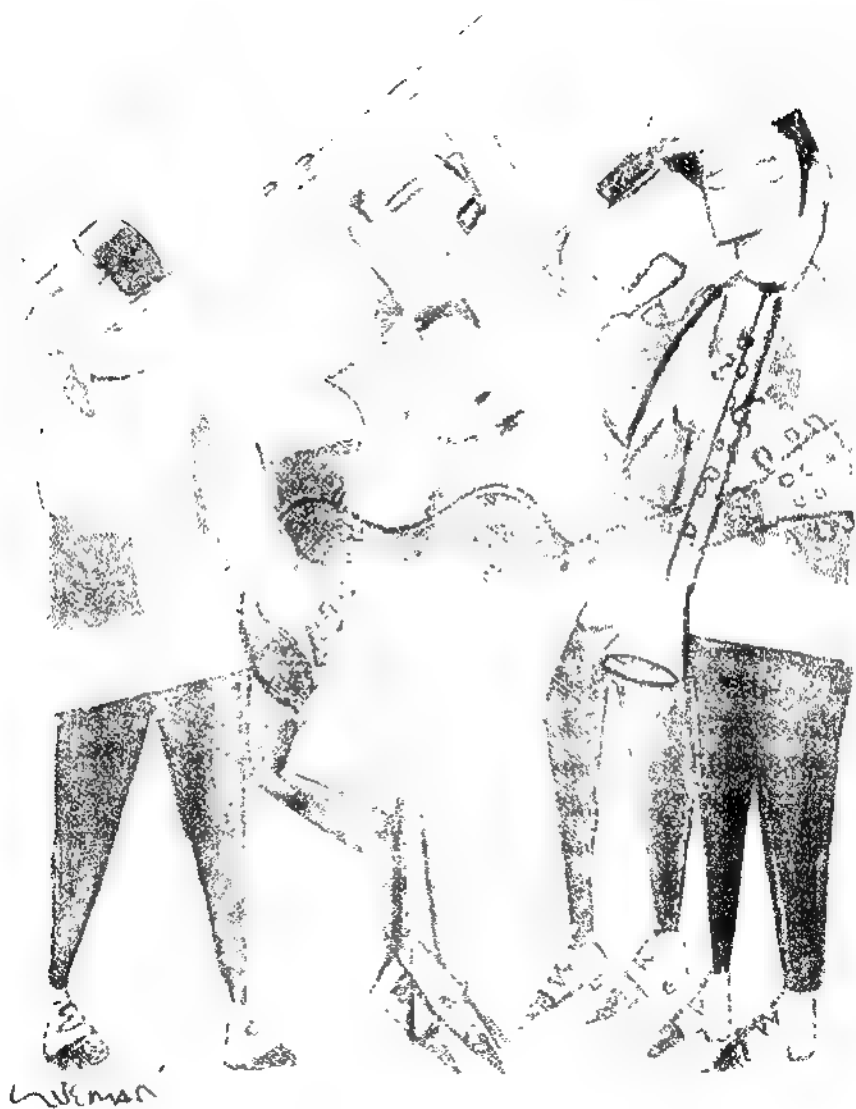
At 18, he became a registered professional. At 20, he began playing with Paulinho da Viola, with whom he learned virtually

everything he knows about the world of samba.

He also played with great names of Brazilian music, Raphael Rabello, João Nogueira, Elton Medeiros and the *Época de Ouro* band, taking part in recordings with almost all artists of samba and choro.

Besides his activities as a musician, he has also taught bass at the Centro de Referência da Música Carioca.

Currently, Dininho is also a member of the samba-root group *Toque de Prima*, which he's one of the founders.



## Músicas / *Songs*

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## A menina do sobrado

Zequinha Reis

Musical score for "A menina do sobrado" by Zequinha Reis. The score is written for piano in 2/4 time, featuring a treble and bass staff with various chords and melodic lines. The key signature has one flat (B-flat). The score is divided into six systems, each with a measure number in the top left corner. Chords are indicated by letters above the notes. The piece ends with a double bar line and a repeat sign.

System 1 (Measures 1-5):  
 Treble: A (measure 1), F (measure 2), G<sup>7</sup> (measure 3), C<sup>7</sup> (measure 4), F (measure 5).  
 Bass: F (measure 1), D<sup>7</sup> (measure 2), G<sup>7</sup> (measure 3), C<sup>7</sup> (measure 4), F (measure 5).

System 2 (Measures 6-10):  
 Treble: C (measure 6), A<sup>7</sup>/C<sup>7</sup> (measure 7), D/C (measure 8), G<sup>7</sup>/B (measure 9), C<sup>7</sup> (measure 10).  
 Bass: C (measure 6), A<sup>7</sup>/C<sup>7</sup> (measure 7), D/C (measure 8), G<sup>7</sup>/B (measure 9), C<sup>7</sup> (measure 10).

System 3 (Measures 11-15):  
 Treble: A<sup>7</sup> (measure 11), D<sup>m</sup> (measure 12), B<sup>b</sup> (measure 13), B<sup>o</sup> (measure 14), F/C (measure 15).  
 Bass: A<sup>7</sup> (measure 11), D<sup>m</sup> (measure 12), B<sup>b</sup> (measure 13), B<sup>o</sup> (measure 14), F/C (measure 15).

System 4 (Measures 16-20):  
 Treble: F (measure 16), C<sup>7</sup> (measure 17), F (measure 18), A<sup>7</sup> (measure 19), D<sup>m</sup> (measure 20).  
 Bass: F (measure 16), C<sup>7</sup> (measure 17), F (measure 18), A<sup>7</sup> (measure 19), D<sup>m</sup> (measure 20).

System 5 (Measures 21-25):  
 Treble: D<sup>m</sup> (measure 21), A<sup>7</sup> (measure 22), D<sup>m</sup> (measure 23), B<sup>m</sup>7(b5) (measure 24), A<sup>m</sup>/C (measure 25).  
 Bass: D<sup>m</sup> (measure 21), A<sup>7</sup> (measure 22), D<sup>m</sup> (measure 23), B<sup>m</sup>7(b5) (measure 24), A<sup>m</sup>/C (measure 25).

System 6 (Measures 26-30):  
 Treble: D<sup>m</sup> (measure 26), D<sup>7</sup> (measure 27), G<sup>m</sup> (measure 28), A<sup>7</sup> (measure 29), D<sup>7</sup> (measure 30).  
 Bass: D<sup>m</sup> (measure 26), D<sup>7</sup> (measure 27), G<sup>m</sup> (measure 28), A<sup>7</sup> (measure 29), D<sup>7</sup> (measure 30).

31  $D_m$   $E^7$   $A^7$   $D_m$   $A^7$   $D_m$   $C^7$  D.C.

35  $F$   $F^7$   $Bb$   $F^7$   $Bb$   $F^7$

40  $D^7$   $Gm^7$   $C^7$   $F^7$   $Bb$

45  $F^7$   $Bb$   $F^7$   $Bb^7$   $Eb$   $Ebm^6$

50  $Bb$   $C^7$   $F^7$   $Bb$   $F^7$   $Bb$   $C^7$  D.C.

55  $F$

## Abismo de rosas

Canhoto

Handwritten musical score for "Abismo de rosas" (Canhoto). The score is written on a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is divided into systems, with measures numbered 15, 25, 35, 45, and 55. Chords are indicated below the bass staff, and some measures include a circled letter (A or B) above the treble staff. The score ends with a double bar line and the word "FIM" (The End).

Chords and markings visible in the score:

- Measure 15: A, A°(7b9), A, %, %, A7, E7/B
- Measure 25: E7, Bm, Bm, E7, %, E/D, E7
- Measure 35: A/C# E7, C, A, A°(7b9), A, %, A7, %
- Measure 45: Dm, %, A, %, E7
- Measure 55: A, %, A, B, Am, Am/G, Dm/F
- Measure 65: Am, E7, %, Am, %, Am, %
- Measure 75: E7, Dm/F, Bm7(9), %, Am, %, %, Am7

58

59

60

76

77

86

95

D.C.

D.C.

Chords and notes visible in the score:

- Measure 58: Dm, Dm, E, E7, Am, A7
- Measure 59: Dm, Bm7(b5), Am, E7, Am, A7
- Measure 60: A, D, A7, D, F#7, Bm
- Measure 76: Bm, Bm/A, G, G#, D/A, D
- Measure 77: E7, A7, A7(b5), D, A7, D
- Measure 86: Bm, F#7, Bm, Bm/A, G, G#
- Measure 95: D/A, Bm7, E7, A7, D, E7

## Acariciando

Abel Ferreira

Musical score for "Acariciando" by Abel Ferreira. The score is in 2/4 time, key of B-flat major. It consists of six systems of piano accompaniment. The first system has measures 1-4. The second system has measures 5-8, with a key signature change to A minor (one flat) indicated by a box with 'A' and a sharp sign. The third system has measures 9-12. The fourth system has measures 13-16. The fifth system has measures 17-20. The sixth system has measures 21-24, ending with a double bar line and repeat sign. Chords are written in the bass staff, and triplets are marked in the treble staff.

Chords and markings across the systems:

- System 1: F, Fm, C, C°
- System 2: C7(♯5), F, Am/E, Gm/D, Gb7, F
- System 3: Bb7, C7, Am7, Ab°, Gm7, Gb7(9), F, E7
- System 4: Am, Am7(9), Am7, F7M, E7, Am
- System 5: C7, F, C7(♯5), F, Bb7M
- System 6: F, Db7, C7, F, Eb7, Am, Gm6

30  $D_m$   $Bb^7$   $A^7$   $D_m$   $D_m/C$   $E^7/B$   $Bb^7$   $A^7$

31  $Bb^7$   $A^7$   $C_m^6/E_b$   $G_m$

32  $E_m^7(b^9)$   $D_m$   $Bb^7$   $E^7/B$   $G_m^6/B_b$   $A^7$   $E_b^7(b^9)$

33  $D_m$   $Bb^7$   $E^7$   $E_b^7$   $D_m$   $C^7$

34  $E_b^7(b^9)$   $D_m^7$   $F$

35  $E_b^7(b^9)$   $D_m^7$   $F$

36  $F$



## Acerta o passo

Pixinguinha e Benedito Lacerda

Chords and measures for each system:

- System 1:** Measures 1-5. Chords: C/E, Eb°, Dm, G7, C/E, Eb°, Dm, G7. Includes first ending (A) and second ending (B) markings.
- System 2:** Measures 6-10. Chords: E7/G#, Am, D7/F#, G7, C/E, Eb°.
- System 3:** Measures 11-15. Chords: Dm, G7, C/E, Eb°, Dm, G7, C, C/B, F/A, Fm/Ab.
- System 4:** Measures 16-20. Chords: C, G7, C, C, Am, E7/G#. Includes first ending (A) and second ending (B) markings.
- System 5:** Measures 21-25. Chords: A7/G, Dm/F, Dm, Bm7(b5), Am, B7, B/A.
- System 6:** Measures 26-30. Chords: E7/G#, Am, E7/G#, A/G, Dm/F.

1a

30  $B^b$  /  $A_m$   $E^7$   $A_m$   $A^b7$   $G^7$

35  $C$   $C^7$   $F^o$   $C^7/G$   $F$

40  $F$   $B_m^7(b5)$   $A_m$   $E^7$   $A_m$   $C^7$   $F$   $F/E^b$

45  $B^b/D$   $D/C$   $G_m/B^b$   $D^7/A$   $G_m$   $B^b_m^6$   $D^7$

50  $F$   $F^{\#7}$   $G^7$

55  $C$   $D^b$   $D$   $E^b$   $E$   $F$   $F^{\#}$   $G^7$   $C$

## Ameno resedá

Ernesto Nazareth

The musical score for "Ameno resedá" is written for piano. It consists of six systems of music, each with a treble and bass staff. The time signature is 2/4. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Chord symbols are provided for the left hand in many measures, including A, G7, Em, B7, C/Bb, F/A, Fm/Bb, C/G, G7, Dm, A7/E, Dm, D7, Am, Bm7(b5), E7, G°, and Dm/F. The score also includes repeat signs and first/second endings.

h

50

Am E7 Am Am E7 Am

55

C G7 C C/b F/A G7 C7 F

60

A7 Dm Bm7(b9) Am E7 Am C7

65

F G7/B C/b F/A F F/Eb Bb/D B°

70

F C7 F

75

C G7 C

## Amphibious

Moacir Santos

First system of musical notation for 'Amphibious'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (Bb and Eb) and the time signature is 2/4. The melody in the treble clef starts with a quarter note Bb, followed by eighth notes Ab, Gb, and Fb. The bass clef accompaniment features a Bb7(b9) chord in the first measure, followed by a series of eighth notes: Ab, Gb, Fb, Eb, Dbb, Cbb, Bbb, and Ab.

Second system of musical notation. The treble clef continues the melody with eighth notes. The bass clef accompaniment includes a section marked with a square box containing the letter 'A' and a circled '8'. The chords in the bass are Cb7, Fb7, Gb7, and Cb7.

Third system of musical notation. The treble clef continues the melody. The bass clef accompaniment includes a section marked with a square box containing the letter 'B' and a circled '8'. The chords in the bass are Gb7, Eb7(b9), Ab7, Gb7(b9), Cb7(b9), and Fb7(b9).

Fourth system of musical notation. The treble clef continues the melody. The bass clef accompaniment includes a section marked with a square box containing the letter 'C' and a circled '8'. The chords in the bass are Gb7, Cb7(b9), Gb7, Fb7(b9), Bb7(b9), Eb7, Ab7(b9), D7(b9), and Gb7.

Fifth system of musical notation. The treble clef continues the melody. The bass clef accompaniment includes a section marked with a square box containing the letter 'D' and a circled '8'. The chords in the bass are Cb7, Cb7, Ab7(b9), Cb7, Gb7(b9), and Gb7(b9).

Sixth system of musical notation. The treble clef continues the melody. The bass clef accompaniment includes a section marked with a square box containing the letter 'E' and a circled '8'. The chords in the bass are Cb7(b9), Fb7, Cb7, and D7(b9).

30

31 32 33

34

35 36 37 38



## Ao nosso amigo Esmê

Laércio de Freitas

First system of musical notation (measures 1-4). The key signature is two flats (Bb and Eb), and the time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords indicated below the bass line are Bbm7, / Abm7, Gbm7, and / Gm7.

Second system of musical notation (measures 5-8). The melody continues in the treble clef. Chords indicated below the bass line are Am7(b9), D7(b9), Gm7, Em7(b9), and Am7. A first ending bracket labeled 'A' and a second ending bracket labeled 'B' are shown above the melody in measures 6 and 7.

Third system of musical notation (measures 9-12). The melody continues in the treble clef. Chords indicated below the bass line are Dm7(b9), G7(b9), Cm7, and a repeat sign. Measure 12 ends with a double bar line.

Fourth system of musical notation (measures 13-16). The melody continues in the treble clef, featuring a triplet in measure 15. Chords indicated below the bass line are F7, Bbm7, Eb7, Dm7, and Cm7. Measure 16 ends with a double bar line.

Fifth system of musical notation (measures 17-20). The melody continues in the treble clef. Chords indicated below the bass line are E7(b9), A7, D7(b9), A7, D7(b9), Gm7, and Em7(b9). A first ending bracket labeled 'B' is shown above the melody in measure 19.

Sixth system of musical notation (measures 21-24). The melody continues in the treble clef. Chords indicated below the bass line are Am7, D7, Dm7(b9), G7, and D7. Measure 24 ends with a double bar line.

las

F

F

F

F

40

40 41 42 43 44

$E_b^7$   $C_m^7$   $F^7$   $B_b^m^7$   $E_b^7$

45

45 46 47 48 49

$A_m^7(b9)$   $D^7(b9)$   $G_m^7$   $D_m^7 D_b^7$   $C_m^7$

50

50 51 52 53 54

$F^7$   $D_m^7$   $E_b^7$   $D_m^7 D_b^7$   $C_m^7$   $F^7$

55

55 56 57 58 59

$D_m^7(b9)$   $G^7(b9)$   $C_m^7$   $G_m^7$   $F_b^m^7$

60

60 61 62 63 64

$F_b^m^7$   $B^7(b9)$   $E_m^7$   $A^7$   $A_m^7(b9)$   $D^7(b9)$

65

65 66 67 68 69

$G^7$   $C$   $F^7$   $B_b^m^7$   $E_b^7$   $D_m^7$

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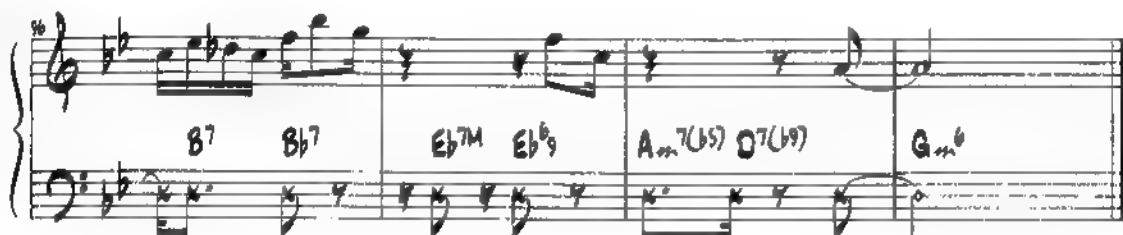
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Chords and notation in the bass staff include:

- System 1:  $G^7(b9)$ ,  $C_m^7$ ,  $A_m^7$ ,  $D^7(b9)$
- System 2:  $G_m^7$ ,  $E_m^7(b9)$ ,  $E_b^{TM}$ ,  $D_m^7$ ,  $G^7$ ,  $C^7$ ,  $B_b/O$
- System 3:  $D^7$ ,  $C^7/E$ ,  $C_m^7(b9)$ ,  $F^7(b9)$ ,  $B_b^{TM}$ ,  $E_m^7(b9)$ ,  $E_b^9$
- System 4:  $D_m^7(b9)$ ,  $G^7(b9)$ ,  $C_m^7$ ,  $F^7$ ,  $F_m^7$
- System 5:  $B_b^7$ ,  $E_b^{TM}$ ,  $E_b_m^b$ ,  $D_m^7$ ,  $D_b^7$
- System 6:  $C_m^7(b9)$ ,  $F^7$ ,  $E_b_m^b$ ,  $D_m^7$ ,  $D_b^7$ ,  $C_m^7$ ,  $F^7$ ,  $A_m^7(b9)$



## Assim mesmo

Luz Americano

Musical score for "Assim mesmo" by Luz Americano. The score is in G major, 2/4 time, and consists of 34 measures. The key signature changes to one sharp (F#) at measure 15. The score is divided into sections by measure numbers 1, 12, 15, 24, 29, and 34. Chords are indicated by letters above or below the notes.

Chords and notes for each measure:

- Measure 1: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: D, C#m7(b5), F#7.
- Measure 2: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: G, G7, F#7, Gm6.
- Measure 3: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, E7, A7, A7(b9).
- Measure 4: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Dm, Dm(b9), Dm6, Bb, C7.
- Measure 5: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: D7/C#, G7, Gm6, D, C#.
- Measure 6: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 7: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 8: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 9: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 10: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 11: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 12: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 13: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 14: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 15: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 16: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 17: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 18: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 19: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 20: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 21: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 22: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 23: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 24: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 25: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 26: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 27: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 28: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 29: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 30: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 31: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 32: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 33: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.
- Measure 34: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2, E2. Chords: Bm, Bm7, Em7, A7, D, C#.

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41 42 43 44

A<sup>7</sup> D C° E<sup>7</sup> A<sup>7</sup>

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45 46 47 48

D/A A<sup>b</sup>° E<sup>m</sup>7 A<sup>7</sup> D C°

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D A<sup>7</sup>

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51 52 53 54

D A<sup>7</sup>(b9) D<sup>m</sup> D<sup>m</sup>/C G<sup>m</sup>/B<sup>b</sup> G<sup>m</sup>6

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55 56 57 58

A<sup>7</sup> D<sup>m</sup> D<sup>m</sup> D<sup>7</sup> G<sup>m</sup> E<sup>m</sup>7(b5)

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59 60 61 62

D<sup>m</sup> D<sup>m</sup>/C E<sup>7</sup>/B A<sup>7</sup> D<sup>m</sup> A<sup>7</sup>

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63 64

D<sup>m</sup> A<sup>7</sup>

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65 66

D A<sup>7</sup> D

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## Az de ouro

João Ricardo, Paulo Henrique e Fumaça

First system of musical notation (measures 1-4). The key signature is one flat (Bb). The time signature is 2/4. The notation includes a treble and bass staff. Chords indicated below the staff are: Eb°, Dm°, A7(b9), Fm°, and Bb7.

Second system of musical notation (measures 5-8). The notation includes a treble and bass staff. Chords indicated below the staff are: Eb°, A°, Fm7, C7(b9), and Fm/Ab. Triplet markings (3) are present over measures 6 and 7.

Third system of musical notation (measures 9-12). The notation includes a treble and bass staff. Chords indicated below the staff are: A°, Eb/Bb, B7, Bb7, Eb°, Eb7(b9), Abm7, and B7(b9).

Fourth system of musical notation (measures 13-16). The notation includes a treble and bass staff. Chords indicated below the staff are: Bbm7, E7m, F#7, B7m, F7(#10), E7m, G#°, and G°.

Fifth system of musical notation (measures 17-20). The notation includes a treble and bass staff. Chords indicated below the staff are: A7m, D7, G7m, C7(#10), and Bb°.

Sixth system of musical notation (measures 21-24). The notation includes a treble and bass staff. Chords indicated below the staff are: F#7(#10), F7m, Fm°, C7m, and A7. Triplet markings (3) are present over measures 22 and 23.

nao

The musical score is written for piano and guitar. It consists of six systems of music. The piano part is in the upper staff of each system, and the guitar part is in the lower staff. The key signature is one flat (Bb). The time signature is 4/4. The score includes various chords and triplets. The guitar part features many triplets, indicated by a '3' over the notes. The piano part features various chords, including Dm7, G7(13), C6, A7, Db7M, G7(9), F#o, Gm, D(13)/F#, Bb, C7/E, Eb7, Bb/D, Db7M(13) C7, Bm7(b5) Bb7M, A7, Bb/Ab, Eb, D7(13)/F#, Fm6, E7(13), Eb7M, D7(9), Db7M, F7/C, B7M, Bb7, A7(13), Fm6/Ab, G7, E7(13), A7(9), D7(13), F7M(13), E7(13), G7(13), C7, F7M(13), E7(13), G7(13), and C6. The score also includes a repeat sign and a key signature change to Bb.

## Batuque

Henrique Alves de Mesquita

7 *ritardando* **(A)** **(B)** *a tempo* (d)

15 C Em/B Dm/A G7/B C Em/B Dm/A G7/B C Em/B

23 Dm/A G7/B C Em/B Am Am/G D7/F# G/F C/E

31 Dm E7/B Am B7/F# E7 A7

39 **(A)** **(B)** C B7 Em D7

47 G F#7 Bm Em Bm/F# F#7 Bm

Handwritten musical score for "The Girl on the Boat" by George Gershwin. The score is in G major, 4/4 time, and consists of 64 measures. It features a piano introduction with a key signature change from G major to E major (indicated by a double sharp on F#). The melody is written in treble clef, and the accompaniment is in bass clef. The score includes various musical notations such as chords (e.g., D7(9), G7, F, C7/G, A7/C#, Dm, G7, C7, F, F/Eb, Bb, B°), triplets, and dynamic markings like "rubato" and "a tempo". The piece concludes with a final chord of C major.

## Bem-te-vi atrevido

Lina Pesce

This page contains the piano accompaniment for the song "The Rose Tree". The music is written for piano in G major and 2/4 time. It consists of five systems of two staves each. The right hand plays a continuous eighth-note melody, while the left hand provides harmonic support with chords and bass notes. Chord symbols like A7, D, Em, Gm, and E7 are written below the left-hand staff. The piece includes repeat signs and a key signature change to E major in the final system.

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## Bordões ao luar

Tia Amelia

1  $A_m$   $B_m^7(b5)$   $A_m/C$   $D_m$   $A_m$   $E^7$   $E^7$   $A_m$   $B_m^7(b5)$

6  $A_m/C$   $D_m$   $A_m$   $E^7$   $A_m$   $E^7$   $A_m$   $A^7$

12  $D_m$   $B_m^7(b5)$   $A_m/C$   $D_m$   $E^7$

17  $A_m$   $E^7$   $A_m$   $A^7$   $D_m$   $B_m^7(b5)$

22  $A_m/C$   $D_m$   $E^7$   $A_m$   $A_m$   $G^7$

27  $A_m$   $F\sharp^{\circ}$   $C/G$   $G^7$   $C/G$   $G^7$

33  $C/G$   $D^7/F\sharp$   $G^7$   $C$   $E^7/G\sharp$   $A_m$   $C^{\circ}$

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## Brasileirinho

Waldyr Azevedo

Musical score for "Brasileirinho" by Waldyr Azevedo. The score is in 2/4 time, key of G major. It consists of six systems of piano accompaniment. The first system starts with a treble clef and a key signature of one sharp (F#). The first measure has a circled 'A' above it. The second measure has a circled 'S' above it. The bass line has a G chord in the first measure, a double bar line in the second, and a Gm6 chord in the third. The second system has a D7 chord in the second measure and a G chord in the fourth. The third system has an Am6 chord in the first measure and an Am6 chord in the fifth. The fourth system has a D7 chord in the first measure, a G chord in the second, a double bar line in the third, and an Am6 chord in the fourth. The fifth system has a G chord in the first measure, a double bar line in the second, an Am6 chord in the third, a D7 chord in the fourth, and a G chord in the fifth. The sixth system has a Gm chord in the first measure, a Gm(M) chord in the second, a Gm7 chord in the third, a Gm6 chord in the fourth, a Cm chord in the fifth, a Cm(M) chord in the sixth, a Cm7 chord in the seventh, a Cm6 chord in the eighth, and a D7 chord in the ninth. The score ends with a key signature change to two flats (Bb major).

do

51  $G_m D^7$   $G_m G_m(M) G_m^7$   $G_m^b G_m(b5) G_m$

56  $A^7$   $A_m^7(b5)$   $D^7$   $G_m$

61  $G^7$   $C_m$   $A_m^7(b5)$   $G_m$   $G_m/f$

66  $A^7/E$   $C_m^b/E_b$   $D^7$   $G_m$

71  $G$   $G$

76  $G$   $G$

## Canhoto da Paraíba

Dininho

First system of musical notation (measures 1-4). The key signature is two sharps (F# and C#). The time signature is 2/4. The notation includes treble and bass staves. Chords are indicated below the bass staff: A, B7, E7, A, E7. There are also measure numbers 1, 2, 3, and 4. A box labeled 'A' is above measure 1, and a box labeled 'B' is above measure 2. Triplet markings (3) are above measures 3 and 4.

Second system of musical notation (measures 5-9). The notation includes treble and bass staves. Chords are indicated below the bass staff: A, F#m, C#m, C#m6, G#7, Bm7, E7, A. There are also measure numbers 5, 6, 7, 8, and 9. Triplet markings (3) are above measures 7 and 8.

Third system of musical notation (measures 10-15). The notation includes treble and bass staves. Chords are indicated below the bass staff: B7, E7, Em7, A7, D#7, A, B7, E7. There are also measure numbers 10, 11, 12, 13, 14, and 15. A box labeled 'C' is above measure 15.

Fourth system of musical notation (measures 16-20). The notation includes treble and bass staves. Chords are indicated below the bass staff: A, A, C#7(b9), F#m, F#7. There are also measure numbers 16, 17, 18, 19, and 20. A box labeled 'B' is above measure 17.

Fifth system of musical notation (measures 21-25). The notation includes treble and bass staves. Chords are indicated below the bass staff: Bm, Bm, C#7, F#m, F#m6, C#7, G#7, C#7. There are also measure numbers 21, 22, 23, 24, and 25.

Sixth system of musical notation (measures 26-30). The notation includes treble and bass staves. Chords are indicated below the bass staff: C#7(b9), F#m, F#7, Bm, Bm7(b9), Bm7, C#7. There are also measure numbers 26, 27, 28, 29, and 30.

h<sub>0</sub>

52

Key signature: F# major (F#, C#). Time signature: 4/4.

Chorus:

Stave 1 (Vocal):

Stave 2 (Piano):

Chords: F#m, G, C#7(b9), F#m, F#m F7 E7

Bridge:

Stave 1 (Vocal):

Stave 2 (Piano):

Chords: A6

Handwritten musical score for "Waldyr Azevedo" in G minor, 2/4 time. The score consists of 32 measures across six systems. It features a treble and bass staff with various chords (Dm, Gm, A7, E7, Eb) and melodic lines. Measure numbers 11, 16, 21, 26, and 31 are indicated. A key signature change to D major is shown at measure 32.



2000

## Chapéu palheta

Tominho Ferragutti

Musical score for "Chapéu palheta" by Tominho Ferragutti. The score is in 2/4 time, key of D major. It consists of 40 measures across seven systems. The notation includes treble and bass staves with various chords and melodic lines. Chords are labeled with letters in boxes (A, B, C, D) and numbers in parentheses. The score includes a key signature change to D minor at measure 34.

Chords and markings:

- Measure 1:  $G^7M$
- Measure 2:  $D^7(9)$
- Measure 3:  $G^7M$
- Measure 4:  $D^7(9)$
- Measure 5:  $G^7M$
- Measure 6:  $D^7(9)$
- Measure 7:  $G^7M$
- Measure 8:  $Cm^7$
- Measure 9:  $F^7$
- Measure 10:  $G^7M$
- Measure 11:  $E^7$
- Measure 12:  $A^7$
- Measure 13:  $D^7(9)$
- Measure 14:  $G^7M$
- Measure 15:  $A^7$
- Measure 16:  $B^7$
- Measure 17:  $A^7$
- Measure 18:  $G^7M$
- Measure 19:  $D^7(9)$
- Measure 20:  $Cm^7$
- Measure 21:  $F^7$
- Measure 22:  $B^7$
- Measure 23:  $E^7$
- Measure 24:  $A^7$
- Measure 25:  $D^7(9)$
- Measure 26:  $G^7M$
- Measure 27:  $Cm^7$
- Measure 28:  $F^7$
- Measure 29:  $B^7$
- Measure 30:  $E^7$
- Measure 31:  $A^7$
- Measure 32:  $D^7(9)$
- Measure 33:  $G^7M$
- Measure 34:  $Cm^7$
- Measure 35:  $F^7$
- Measure 36:  $B^7$
- Measure 37:  $E^7$
- Measure 38:  $A^7$
- Measure 39:  $D^7(9)$
- Measure 40:  $G^7M$

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## Cheguei

Pixinguinha e Benedito Lacerda

The musical score for "Cheguei" is written for piano in 2/4 time, key of B-flat major. It consists of six systems of piano accompaniment, each with a treble and bass staff. Chords are indicated above the notes. The score includes first and second endings for sections A and B.

**System 1:** Treble staff has a whole rest. Bass staff has a whole note F. Chords: F, C<sup>7</sup>, F, C<sup>7</sup>.

**System 2:** Treble staff has eighth notes. Bass staff has eighth notes. Chords: A<sup>7</sup>, D<sup>m</sup>, G<sup>7</sup>, C<sup>7</sup>, F, A<sup>m</sup>/E.

**System 3:** Treble staff has eighth notes. Bass staff has eighth notes. Chords: G<sup>m</sup>/D, C<sup>7</sup>/E, F, A<sup>m</sup>/E, G<sup>m</sup>/D, C<sup>7</sup>/E, F<sup>7</sup>/E<sup>b</sup>, B<sup>b</sup>/D, B<sup>b</sup>m/D<sup>b</sup>.

**System 4:** Treble staff has eighth notes. Bass staff has eighth notes. Chords: F, D<sup>m</sup>, G<sup>m</sup>, C<sup>7</sup>, F, C<sup>7</sup>, F, D<sup>m</sup>, A<sup>7</sup>/E, D<sup>m</sup>/F, F<sup>7</sup>.

**System 5:** Treble staff has eighth notes. Bass staff has eighth notes. Chords: G<sup>m</sup>, D<sup>7</sup>/A, G<sup>m</sup>/B<sup>b</sup>, D<sup>7</sup>/A, G<sup>m</sup>, E<sup>m</sup>(B<sup>b</sup>), D<sup>m</sup>/F, E<sup>7</sup>.

**System 6:** Treble staff has eighth notes. Bass staff has eighth notes. Chords: A<sup>7</sup>, D<sup>m</sup>, A<sup>7</sup>/E, F<sup>7</sup>, G<sup>m</sup>, D<sup>7</sup>/A, G<sup>m</sup>/B<sup>b</sup>, D<sup>7</sup>/A.

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Chords and notes visible in the notation include: Eb/G, Dm, E7, A7, Dm, C7, F, F7, Bb, Gb, F, F7, Bb, F7, Bb, Dm, A7, Bb, Bb7, Eb/G, Ebm/Gb, Bb, Gm7, C7, F7, Bb, Bb, C7, F.

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## Cheio de dedos

Guinga e Aldir Blanc

C<sub>m</sub>7(9) B7(11) E<sub>b</sub>7M(9)/B<sub>b</sub> A<sub>m</sub>7(11) A<sub>b</sub>7(11) G7(b13) C<sub>m</sub>7(9)  
 C<sub>m</sub>7(9) B7(11) E<sub>b</sub>7M(9)/B<sub>b</sub> A<sub>m</sub>7(11) A<sub>b</sub>7(11) G7(b13) D<sub>b</sub>7M(11)  
 C<sub>m</sub>7(9) F<sub>m</sub> F<sub>m</sub>/E<sub>b</sub> D7(11) D<sub>b</sub>7(11) C<sub>m</sub>7(9) / /  
 F<sub>m</sub>7(9) B7(11) B<sub>b</sub>7(11)  
 E<sub>b</sub>6 D<sub>b</sub>7(9) G<sub>b</sub>6 B7(9) G7(11) C<sub>7</sub>(9)  
 A<sub>b</sub>7(11) G7(11) C<sub>m</sub>7(9) G7(11) C

[B]

F#m7(11) B7 E7(9) Em5  
 F#m7(b5) A°  
 G7M(6) G#7(11) / / G7M Db7(11) C7M C7M(11)  
 B7(11) Em7(9) A° A° A° Em7(9) F7M/A Abm8  
 F7M/A Abm8 C7M(9)  
 A° Em7(9) E(11) E7(11) E6/B

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## Chorinho pra ele

Hermeto Pascoal

System 1: Treble staff has eighth-note patterns. Bass staff has chords: F7(9), Bb7(9), Eb7(9), Ab7(9), Db7(9), C7(9). Chords above: F, Eb7(9), D7(9).  
 System 2: Treble staff has eighth-note patterns. Bass staff has chords: G, E7(b9), Am7, D7(9), G7M. Chords above: G, E7(b9), Am7, D7(9), G7M.  
 System 3: Treble staff has eighth-note patterns. Bass staff has chords: G°, Am7, D7(9), G7M, G°, Cm7, F7(b9). Chords above: G°, Am7, D7(9), G7M, G°, Cm7, F7(b9).  
 System 4: Treble staff has eighth-note patterns. Bass staff has chords: Bb7M, Bb6, Bbm7, Eb7(9), Ab7M, G°. Chords above: Bb7M, Bb6, Bbm7, Eb7(9), Ab7M, G°.  
 System 5: Treble staff has eighth-note patterns. Bass staff has chords: C6, Bbm7(b9), E7(b9), Cf°, Am, F7(9), Bb7(9). Chords above: C6, Bbm7(b9), E7(b9), Cf°, Am, F7(9), Bb7(9).  
 System 6: Treble staff has eighth-note patterns. Bass staff has chords: Eb7(9), Ab7(9), Db7(9), C7(9), F, Eb7(9), D7(9). Chords above: F, Eb7(9), D7(9).

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8<sup>va</sup>

## Chorinho pra você

Severino Araújo

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Am Am/G Dm<sup>6</sup>/F E<sup>7</sup> Am B<sup>°</sup>

Am/C D<sup>°</sup> G<sup>7</sup> C C<sup>#</sup><sup>°</sup> Dm Am

F<sup>7</sup> E<sup>7</sup> E<sup>7</sup>(b9) Am B<sup>°</sup> Am/C

D<sup>°</sup> G<sup>7</sup> C C<sup>#</sup><sup>°</sup> Dm B<sup>m</sup>7(b9) Am Am/G F<sup>7</sup> E<sup>7</sup>

Am Am G<sup>7</sup> C E<sup>7</sup>/G<sup>#</sup>

Am Dm<sup>6</sup>/F Am B<sup>7</sup>(9) E<sup>7</sup> 3

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## Choro cubano

Mauricio Carrilho

**A**

Chords:  $G7(b9)$ ,  $C/G$ ,  $G7(b9)$ ,  $C/G$ ,  $G7(b9)$

Chords:  $C/G$ ,  $D7$ ,  $G7$ ,  $G7(b9)$ ,  $C/G$

**B**

Chords:  $G7$ ,  $A7$ ,  $A/G$ ,  $D7/F\#$ ,  $G/F$ ,  $C/E$ ,  $A\flat7$ ,  $D\flat7$ ,  $G7$

**B**

Chords:  $C$ ,  $E\flat7$ ,  $A_m$ ,  $D_m$ ,  $E7$

Chords:  $A_m7$ ,  $F\#m7(b5)$ ,  $E_m$ ,  $F\#7$ ,  $B7$ ,  $B_m7(b5)$ ,  $E7$

Chords:  $A_m7$ ,  $D_m7$ ,  $E7$ ,  $A7$ ,  $D_m7$ ,  $G7$

ho

11 12 13 14 D.C.

Chords: F7, Bb7, E7, Am, E7, Am, D7

15 16 17 18 19

Chords: C7, F, D7/F#, Gm7, C7, F

20 21 22 23 24 25

Chords: Dm7, F/Eb Am7, F7, D/F# C/G, E7/G# Am7, F, D7/F#

26 27 28 29 30 31

Chords: Gm, Bb7, A7, A7, D7, Gm, C7, F7, Bb7

32 33 34 35 36 D.C.

Chords: Eb7, A7, Dm7, C7, Dm7

37 38 39

Chords: C

## Choro negro

Paulinho da Viola e Fernando Costa

(A) *rubato*

Chords and notation in the score:

- System 1:  $Bbm^6$ ,  $Abm^6$ ,  $Gm$ ,  $Gm(10)$ ,  $Gm^6$ ,  $Cm^7$ ,  $F7(9)$
- System 2:  $Bbm^7$ ,  $Bbm^7$ ,  $Eb7(9)$ ,  $Ab^7$ ,  $A^7$
- System 3:  $Am^7(9)$ ,  $D^7$ ,  $Bbm^6$ ,  $Abm^6$ ,  $Gm$ ,  $Gm(10)$ ,  $Gm^6$ ,  $Cm^7$ ,  $F7(9)$
- System 4:  $Bbm^7$ ,  $Bbm^7$ ,  $Eb7(9)$ ,  $G^7$ ,  $E^7$ ,  $E^7$
- System 5:  $Am^7$ ,  $Eb7(9)$ ,  $Am^7$ ,  $Ab7(10)$ ,  $G^6$ ,  $Bm^7$
- System 6:  $Cm^6$ ,  $F7(9)$ ,  $G^7$ ,  $G^7$ ,  $Cm^7$ ,  $F^7$

Handwritten musical score for Choro, featuring four systems of piano accompaniment. The notation includes treble and bass staves, chords, and melodic lines. The key signature is one flat (Bb).

**System 1:** Treble staff has a melodic line with a triplet of eighth notes. Bass staff has a rhythmic pattern. Chords: Bb6, Dm/A, Gm7, Gm/F, Em7(9), A7(9), Am7, Bb°, G/B.

**System 2:** Treble staff continues the melodic line. Bass staff has a rhythmic pattern. Chords: G7M, G7b, G7(#5), C, C(#5), C6, C7M, C#°.

**System 3:** Treble staff continues the melodic line. Bass staff has a rhythmic pattern. Chords: Am7, Eb7(9), Am7, Ab7(#10), G6.

**System 4:** Treble staff has a melodic line with a *rall.* marking. Bass staff has a rhythmic pattern. Chords: Bbm6, Abm6, Em7(b5).

## Com mais de mil

Canhoto da Paraíba

Musical score for "Com mais de mil" by Canhoto da Paraíba. The score is in 2/4 time, key of D major, and consists of 25 measures. It features a piano accompaniment with treble and bass staves. Chords are indicated by letters and symbols above or below the notes. The score is divided into sections A, B, and C.

Section A (Measures 1-4):  
 Treble staff: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.  
 Bass staff: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.  
 Chords: A/G, D/F#, F#4/E.

Section B (Measures 5-8):  
 Treble staff: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.  
 Bass staff: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.  
 Chords: A, Bb, C, Gm7, C7.

Section C (Measures 9-12):  
 Treble staff: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.  
 Bass staff: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.  
 Chords: F#4/A, F#m7, Bb7, Eb, A7, Bb7/O, Bb7.

Section D (Measures 13-16):  
 Treble staff: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.  
 Bass staff: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.  
 Chords: Eb, A7, D, F#4, E.

Section E (Measures 17-20):  
 Treble staff: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.  
 Bass staff: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.  
 Chords: Eb, D, Db, C, Gm7/B, Gm7/Bb.

Section F (Measures 21-24):  
 Treble staff: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.  
 Bass staff: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.  
 Chords: D, F#4, C#4/E#4, F#4, G7.

Chords and musical notation across the systems:

- System 1:** Treble: eighth-note runs. Bass:  $C$ ,  $A^7$ ,  $D$ ,  $D/C$ ,  $G/B$ ,  $Bb^{\circ}$ .
- System 2:** Treble: eighth-note runs. Bass:  $D/A$ ,  $Ab^{\circ}$ ,  $E_m/G$ ,  $A^7$ ,  $D$ ,  $D$ ,  $G^{\circ}$ ,  $G^{\circ}$ . Includes a double bar line with repeat dots.
- System 3:** Treble: sixteenth-note runs. Bass:  $F^{\circ}$ ,  $E^{\circ}$ ,  $Eb^{\circ}$ ,  $E_m/G$ ,  $C^{\circ}/G^{\sharp}$ ,  $D/A$ ,  $C^{\circ}$ .
- System 4:** Treble: sixteenth-note runs. Bass:  $F^{\sharp}$ ,  $C^{\circ}$ ,  $F^{\sharp}$ ,  $G^{\circ}$ ,  $C$ ,  $A^7$ .
- System 5:** Treble: sixteenth-note runs. Bass:  $D$ ,  $D/C$ ,  $G/B$ ,  $Bb^{\circ}$ ,  $D/A$ ,  $Ab^{\circ}$ ,  $E_m/G$ ,  $A^7$ .
- System 6:** Treble: whole note  $D$ , then whole note  $D^{\circ}$ . Bass: eighth-note runs.

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## Comigo é assim

Zé Meneses

Musical score for "Comigo é assim" by Zé Meneses. The score is in G major, 2/4 time, and consists of six systems of piano accompaniment. It includes various musical notations such as treble and bass staves, chords, and melodic lines. Measure numbers 10, 15, 20, and 24 are indicated at the start of their respective systems. Chord symbols like A/G, A7, D, Em7, F#m, E7, A7, A7 A/G, D/F#, B7, E7, A7, D, D7, Db7, G, C#7/G#, D#7/F#, B7, E7, A7, and D are placed below the bass staff in various measures.

100

100



# Compadre Luiz

Marcelo Fortuna

First Ending A

Chords and notes in first system:  $F\sharp^{\circ}$ ,  $G_m$ ,  $G7(b9)$ ,  $C_m$ ,  $G7(b9)$

Chords and notes in second system:  $E_b^{\circ}$ ,  $G7$

Chords and notes in third system:  $C7$ ,  $F7$ ,  $Bb$ ,  $A_m7(b5) D7$ ,  $G_m$ ,  $C_m$

Chords and notes in fourth system:  $G_m$ ,  $G_m$ ,  $F$ ,  $F/E_b$ ,  $Bb/D$ ,  $C\sharp^{\circ}$

Chords and notes in fifth system:  $Bb$ ,  $A_m7(b5) D7$ ,  $G_m$ ,  $A7$ ,  $D$ ,  $A7$

Chords and notes in sixth system:  $D7$ ,  $G7$ ,  $C7$ ,  $F7$ ,  $Bb$

Handwritten musical score for a Choro piece. The score is written on a grand staff with a treble and bass clef. The key signature has two flats (Bb and Eb). The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of five measures. The first measure has a treble clef and a key signature of two flats. The second measure has a treble clef and a key signature of two flats. The third measure has a treble clef and a key signature of two flats. The fourth measure has a treble clef and a key signature of two flats. The fifth measure has a treble clef and a key signature of two flats. The piece ends with a double bar line and the text "E FIM".

Chords and notes visible in the score:

- Measure 1: Treble clef, key signature of two flats. Notes: A4, B4, C5, D5, E5, F5, G5, A5. Bass line: G2, A2, B2, C3, D3, E3, F3, G3.
- Measure 2: Treble clef, key signature of two flats. Notes: A4, B4, C5, D5, E5, F5, G5, A5. Bass line: G2, A2, B2, C3, D3, E3, F3, G3.
- Measure 3: Treble clef, key signature of two flats. Notes: A4, B4, C5, D5, E5, F5, G5, A5. Bass line: G2, A2, B2, C3, D3, E3, F3, G3.
- Measure 4: Treble clef, key signature of two flats. Notes: A4, B4, C5, D5, E5, F5, G5, A5. Bass line: G2, A2, B2, C3, D3, E3, F3, G3.
- Measure 5: Treble clef, key signature of two flats. Notes: A4, B4, C5, D5, E5, F5, G5, A5. Bass line: G2, A2, B2, C3, D3, E3, F3, G3.

## Confidências

Ernesto Nazareth

Musical score for a Choro piece, featuring piano and guitar parts with chords and a melody line. The score is written in G major (one sharp) and 2/4 time. It consists of eight systems of staves. The piano part (left) plays chords, and the guitar part (right) plays a melody line. The chords are: G, D7, G, D7, G, Bb°, Am7, D7/A, Am, D7(13), D7, D/C, Bb°, G/B, G, F7, E7, Am, Eb, Eb/D, G/D, Em, A7, D7, G, F7, E7, Am, Eb, Eb/D, G/D, Em, A7, D7, G. The melody line starts with a 'scel' marking. The piece ends with a double bar line and the text 'FIM'.

## Conversa fiada

Rogério Souza

The musical score for "Conversa fiada" is written for piano. It features a treble and bass staff for each system. The key signature is D major (two sharps) and the time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. Chord symbols are provided in the bass staff of each system.

**System 1 (Measures 1-4):** Treble staff starts with a repeat sign. Bass staff chords: E<sup>7</sup>, A<sup>7</sup>, D, G, G<sup>m</sup><sup>b</sup>, D. Measure 1 is marked with a box containing 'A' and a repeat sign.

**System 2 (Measures 5-8):** Treble staff continues the melody. Bass staff chords: D<sup>7</sup>, G<sup>b</sup>, G<sup>m</sup><sup>b</sup>, D, B<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>.

**System 3 (Measures 9-12):** Treble staff continues the melody. Bass staff chords: D, A<sup>7</sup>(9), A<sup>7</sup>, D, D<sup>7</sup>, G<sup>m</sup>.

**System 4 (Measures 13-16):** Treble staff continues the melody. Bass staff chords: G<sup>m</sup>, D/F#, B<sup>b</sup>/E, E<sup>m</sup>, A<sup>7</sup>, D. Measure 10 is marked with a box containing 'B'.

**System 5 (Measures 17-20):** Treble staff continues the melody. Bass staff chords: D<sup>7</sup>, C<sup>b</sup><sub>m</sub><sup>7</sup>(b9) F<sup>7</sup>, B<sup>m</sup><sup>7</sup>, G<sup>b</sup>, A<sup>m</sup><sup>7</sup>, D<sup>7</sup>, G<sup>m</sup>, G<sup>b</sup>.

**System 6 (Measures 21-24):** Treble staff continues the melody. Bass staff chords: D/A, E<sup>7</sup>, E<sup>m</sup><sup>7</sup>, A<sup>7</sup>, C<sup>b</sup><sub>m</sub><sup>7</sup>(b9) F<sup>7</sup>, B<sup>m</sup><sup>7</sup>, F<sup>b</sup>.

**System 7 (Measures 25-31):** Treble staff continues the melody. Bass staff chords: A<sup>m</sup><sup>7</sup>, D<sup>7</sup>, G<sup>m</sup>, C<sup>b</sup><sub>m</sub><sup>7</sup>(b9), F<sup>b</sup><sub>m</sub><sup>7</sup>, B<sup>7</sup>(b9), E<sup>7</sup>, A<sup>7</sup>, D. Measure 31 is marked at the start of the system.

©

Am7(11) Ab7(b5) G7M Gm6 Em7 A7 D6

D7/4(9) D7/A G#m7(b5) Gm6 F#m7 Fm7 Em7 A7 Am7(11) Ab7(b5)

G7M Gm6 Em7 A7 D6

E7 A7 D7M B7 Em7 A7 Am7 Am7(11) Ab7M

G7M Gm6 D/F# Bb/F Em7 A7 Bb7M

Bb B C C# D

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## Coralina

Carramona

Musical score for *Coralina* by Carramona. The score is written for piano in 2/4 time, featuring a treble and bass staff with various chords and melodic lines. The key signature has one flat (B-flat). The score is divided into systems, with measures 10, 15, 20, and 25 marked. Chords include Dm, D7, Gm, Em7(b9), Eb, A7, F/A, F, Bm7(b9), Am, E7, C7, C/Bb, and A7/C#.

40  $B\flat m$   $F/A$   $G m$   $A^7$   $F$   $F$

41  $D m$   $D/F\sharp$   $A^7/E$   $D$   $D$   $B^7$   $E m$

42  $E m$   $E m/D$   $A^7/C\sharp$   $A^7$   $A/G$   $D/F\sharp$   $D/F\sharp$   $A^7/E$

43  $D$   $D$   $B^7$   $E m$   $G m^6/B\flat$   $D$   $B^7$

44  $E^7$   $A^7$   $D$   $D$

45  $D m$



## Cuidado violão

José Toledo

Chord symbols and measure markers:

- System 1: Measure 1 (Repeat), Measure 2 (A), Chords: Gm, D7, Gm, G7, Cm, G7, Cm.
- System 2: Chords: Cm, Am7(b5), Gm, Gm/F, A7/E, D7, Cm, G7. Trill (tr) over the final note.
- System 3: Measure 10, Chords: Cm, Gm, D7, Gm, D7, Gm, D7, Gm.
- System 4: Measure 15, Chords: Gm, Ab, D7, Gm, Gm, Gm, Cm, Cm. First ending bracket labeled B.
- System 5: Measure 20, Chords: Cm, Eb7, D7, Gm, G7, Cm/Eb.
- System 6: Measure 25, Chords: Cm, Cm, Eb7, D7.



## Delicado

Waldyr Azevedo

Musical score for "Delicado" by Waldyr Azevedo. The score is in 2/4 time, key of D major (two sharps). It consists of seven systems of piano accompaniment. The first system starts with a treble clef and a key signature of two sharps. The melody is in the treble, and the bass line is in the bass. Chords are indicated by letters like G7, A6, E7, A, Dm, F#m, and Am. There are repeat signs (double dots) and a first ending bracket labeled 'A' with a double bar line. The second system continues the melody and bass line. The third system has a first ending bracket labeled 'A' with a double bar line. The fourth system continues the melody and bass line. The fifth system has a first ending bracket labeled 'A' with a double bar line. The sixth system has a first ending bracket labeled 'B' with a double bar line. The seventh system continues the melody and bass line. The score ends with a final chord of Am.

Musical notation for a Choro piece, featuring piano accompaniment. The notation includes various chords and rhythmic patterns across seven systems.

Chords and markings visible in the notation:

- System 1: A7, Dm, E7
- System 2: Am, Am/G, B7/F#
- System 3: E7, Am
- System 4: Dm, E7
- System 5: Am, B7, E7, Am
- System 6: A, F7, Dm, E7
- System 7: A

## Dengoso

Jonas Silva

The musical score for "Dengoso" is written for piano. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various chords and melodic lines, with some sections marked with letters A, B, and C. The chords are as follows:

- System 1: G<sup>7</sup>, C, E<sup>7</sup>, A<sub>m</sub>
- System 2: F#<sup>o</sup>, C, G<sup>7</sup>/D, G<sup>7</sup>, C, G<sup>7</sup>
- System 3: C, E<sup>7</sup>, A<sub>m</sub>, F#<sup>o</sup>, C, A<sub>m</sub>
- System 4: D<sub>m</sub><sup>7</sup>, G<sup>7</sup>, C, C, E<sup>7</sup>, A<sub>m</sub>, E<sup>7</sup>
- System 5: A<sup>7</sup>, D<sub>m</sub>, B<sub>m</sub><sup>7</sup>(b5), A<sub>m</sub>, B<sup>7</sup>
- System 6: E<sup>7</sup>, G<sub>m</sub><sup>b</sup>/B<sub>b</sub>, A<sup>7</sup>, D<sub>m</sub>, F<sub>m</sub><sup>b</sup>/A<sub>b</sub>, G<sup>7</sup>, C, C<sup>7</sup>



## Depois dos arcos

Afonso Machado, Luiz Moura e Paulinho Pinheiro

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of six systems of music, each with a treble and bass staff. The score includes various chords and melodic lines with triplets and sixteenth notes. A repeat sign is present at measure 15.

**System 1 (Measures 1-4):** Chords: F7M, C/E, Cm6/Eb, D7, Db7M, Bbm7, Db7, C7. Measure 1 has a circled 'A' above the treble staff.

**System 2 (Measures 5-8):** Chords: F7M, F/Eb, Bb/D, A7/C#, Dm7, E7, Am7, Ab7, Gm7, Gb7. Measure 5 has a circled '6' above the treble staff.

**System 3 (Measures 9-12):** Chords: F7M, C/E, Cm6/Eb, D7, Db7M, Bbm7, Db7, C7, F7. Measure 9 has a circled '3' above the treble staff.

**System 4 (Measures 13-16):** Chords: Bbm7, B°, F/C, Db/Ab, Gm7, C7, F7M, C7(b9). Measure 13 has a circled '3' above the treble staff. Measure 15 has a circled 'B' above the treble staff.

**System 5 (Measures 17-20):** Chords: F7M, E7, Am, E7/G#, Am/G, F#7(b9), F7M, Em7. Measure 17 has a circled '3' above the treble staff.

**System 6 (Measures 21-24):** Chords: Dm7, G/B, C7M, Dm7, F#m7, B7, E7M, Bb°. Measure 21 has a circled '3' above the treble staff.

The musical score is written for piano and guitar. It consists of four systems of music. The first system (measures 15-18) features a piano part with a treble clef and a guitar part with a bass clef. The piano part includes triplets of eighth notes. The guitar part includes chords:  $B_m^7(b9)$ ,  $E^7$ ,  $A_m$ ,  $E^7/G\sharp$ ,  $A_m/G$ ,  $F\sharp^7(b9)$ ,  $F^7M$ , and  $E_m^7$ . The second system (measures 19-22) continues the piano part with triplets and the guitar part with chords:  $D_m^7$ ,  $G/B$ ,  $E_m^7(b9)$ ,  $G_m^b/B$ ,  $A^7$ ,  $A/G_3$ ,  $D^7/F\sharp$ , and  $D^7$ . The third system (measures 23-26) includes a double bar line and a key signature change to one sharp (F#). The piano part has chords:  $A_b^7$ ,  $G^7$ ,  $C^7M$ ,  $E^7_3$ ,  $C^7M$ , and  $C^7(b9)$ . The guitar part has chords:  $A_b^7$ ,  $G^7$ ,  $C^7M$ , and  $C^7(b9)$ . The fourth system (measures 27-30) features a piano part with a treble clef and a guitar part with a bass clef. The piano part has chords:  $F^7M$ ,  $G_b^7M$ , and  $F^7M$ . The guitar part has chords:  $F^7M$ ,  $G_b^7M$ , and  $F^7M$ . The score ends with a double bar line and a key signature change to one sharp (F#).



## Descendo a serra

Pixinguinha e Benedito Lacerda

The musical score for "Descendo a serra" is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The score includes various chords and melodic lines for both hands.

**System 1:** Treble staff starts with a whole rest, then a series of eighth notes. Bass staff has a whole rest, then a series of eighth notes. Chords: C, G/B, Am, E7/G#.

**System 2:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Chords: F, F#°, C/G, D7, G7, C.

**System 3:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Chords: G/B, Am, E7/G#, F, F#°, C/G.

**System 4:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Chords: Dm7, G7, C, C, D7, G, A7.

**System 5:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Chords: D7, G, G, D, A7.

**System 6:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Chords: D7, G, E7, Am, B7, Em.

Musical notation for a Choro piece, featuring piano accompaniment. The notation includes chords and melodic lines across six systems.

System 1: Treble staff has a melodic line with slurs. Bass staff has chords: Eb, G, E7, Am7, D7, G, G.

System 2: Treble staff has a melodic line with slurs. Bass staff has chords: C, C7, F/C, and repeat signs (%).

System 3: Treble staff has a melodic line with slurs. Bass staff has repeat signs (%) and a chord: F.

System 4: Treble staff has a melodic line with slurs. Bass staff has chords: F7, Bb/D, Db7, Db/Cb, F, and Cm7.

System 5: Treble staff has a melodic line with slurs. Bass staff has chords: Gm7, C7, F, F, and G7.

System 6: Treble staff has a melodic line with slurs. Bass staff has chords: C, Fm/Ab, and C.

## Destroçando a macaxeira

Hamilton de Holanda

Musical score for "Destroçando a macaxeira" by Hamilton de Holanda. The score is in 2/4 time and consists of six systems of piano accompaniment. It features various chords and melodic lines. Section A starts at measure 1 and ends at measure 14. Section B starts at measure 15 and ends at measure 24. The score includes a "FIM" (End) marking at measure 14.

Chords and markings visible in the score:

- System 1: A, G<sup>7</sup>/D, C/E, A<sup>7</sup>, D<sup>m</sup>, A<sup>7</sup>(b13)
- System 2: D<sup>m</sup>, G<sup>7</sup>, C, G<sup>7</sup>, G<sup>7</sup>/D
- System 3: C/E, G<sup>m</sup>/B<sup>b</sup>, A<sup>7</sup>, D<sup>m</sup>, B<sup>b</sup><sup>7</sup>, A<sup>7</sup>, A<sup>b</sup><sup>7</sup>, G<sup>7</sup>
- System 4: D<sup>m</sup><sup>7</sup>(9), G<sup>7</sup>, C, D<sup>b</sup><sup>7</sup>(9), C, D<sup>7</sup>, G, D<sup>7</sup>/A, G/B
- System 5: E<sup>7</sup>, A<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup><sup>7</sup>
- System 6: A<sup>b</sup>, A<sup>7</sup>, D<sup>7</sup>(9), G<sup>7</sup>, C<sup>7</sup>

50

Chords: G, A<sup>7</sup>, A<sup>b</sup>7(13), G, D<sup>7</sup>/A

51

Chords: G/B, D<sup>m</sup>7, G<sup>7</sup>, C, C<sup>m</sup>, B<sup>m</sup>7, E<sup>7</sup>

52

Chords: A<sup>7</sup>(9), D<sup>7</sup>(13), G, D<sup>7</sup>(13), G<sup>7</sup>(13) FIM

## Dialogando

Ricardo Calafate

First system of music notation for "Dialogando". The key signature is one sharp (F#). The time signature is 2/4. The system includes a treble and bass staff. The first measure is marked with a circled 'A'. The second measure is marked with a circled 'B'. The bass staff shows chords: D7, G, B7, and Em.

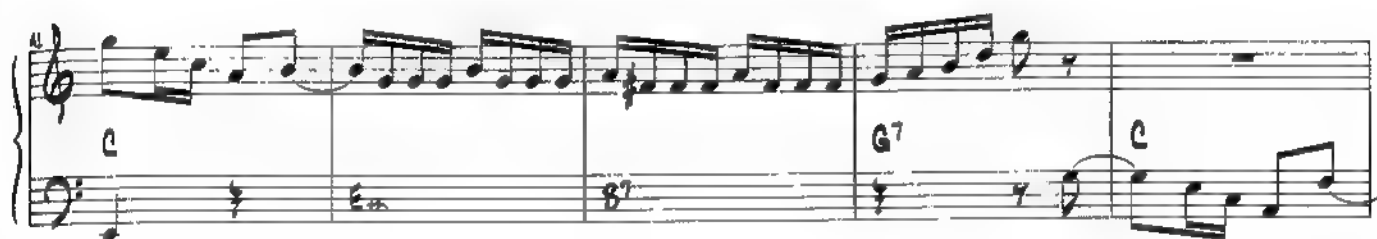
Second system of music notation. The bass staff shows chords: D7, G, A7, D7, and a double bar line.

Third system of music notation. The bass staff shows chords: G, B7, Em, C, D7, Bm7(b9), and E7.

Fourth system of music notation. The first measure is marked with a circled 'A'. The second measure is marked with a circled 'B'. The bass staff shows chords: Am7(b9), D7(b9), G, Em, and F#m7(b9).

Fifth system of music notation. The bass staff shows chords: C7, B7, E7, Am, and F#7.

Sixth system of music notation. The bass staff shows chords: B7, Em, F#m7(b9), C7, and B7.



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## Ele e eu

Pixinguinha e Benedito Lacerda

Musical score for "Ele e eu" by Pixinguinha and Benedito Lacerda. The score is in 2/4 time, key of B-flat major. It consists of six systems of piano accompaniment. The first system has a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The second system has a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The third system has a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The fourth system has a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The fifth system has a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The sixth system has a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The score includes various chords and melodic lines for both hands.

Chords and notation visible in the score:

- System 1:  $C^7$ ,  $F$ ,  $D^7$ ,  $G^7$ ,  $C^7$ ,  $F$
- System 2:  $C^7$ ,  $F$ ,  $A_m$ ,  $E^7$ ,  $A_m/E$ ,  $A/E\sharp$ ,  $D_m$ ,  $F/Eb$
- System 3:  $Bb/E$ ,  $D^7/E\sharp$ ,  $G_m^7$ ,  $D^7/A$ ,  $G_m/Bb$ ,  $Bb_m^b$ ,  $F$ ,  $D^7$
- System 4:  $G^7$ ,  $C^7$ ,  $F$ ,  $F$ ,  $A^7$ ,  $D_m$
- System 5:  $D^7/F\sharp$ ,  $G_m$ ,  $E^7/G\sharp$ ,  $A_m$ ,  $Bb$
- System 6:  $A^7$ ,  $D^7$ ,  $G^7/B$ ,  $C^7/Bb$ ,  $F/A$

50

Chords: A/G, Dm/F, E<sup>7</sup>, A<sup>7</sup>, D<sup>m</sup>, D<sup>m</sup>

51

Chords: F, F<sup>7</sup>, B<sup>b</sup>, C<sup>m</sup>7, G<sup>7</sup>, C<sup>m</sup>7

52

Chords: E<sup>°</sup>, B<sup>b</sup>, C<sup>7</sup>/E, F/E<sup>b</sup>, B<sup>b</sup>

53

Chords: D<sup>7</sup>, G<sup>7</sup>, C<sup>m</sup>, G<sup>b</sup>7

54

Chords: B<sup>b</sup>, G<sup>7</sup>, C<sup>7</sup>/E, F/E<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>

55

Chord: F



## Escorregando

Ernesto Nazareth

The musical score for "Escorregando" is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, featuring eighth and sixteenth note patterns. The bass staff contains chords and some rhythmic notation. The score includes first and second endings marked with 'A' and 'B' in boxes. Chord symbols like G7/D, G7, C, G7/B, G7, C, G/B, D/C, F/A, Ab7, A/G, D/F#, and G/F are provided for the bass staff.

33

Chords: C, C, C7, F/C

38

Chords: Fm6/C, C, C7, F/C, Fm6/C, C

44

Chords: C7, F, C7, F, A7, Dm

50

Chords: C7, C7, F, C7, F

56

Chords: F, F, F/C, C7, F

62

Chords: C, C, C, C

## Espírito infantil

Mú Carvalho

Chord symbols and measure numbers from the score:

- Measure 1: A, E/G#
- Measure 2: G° E
- Measure 3: A, E/G#
- Measure 4: G° E/G#
- Measure 5: G°
- Measure 6: E/G#
- Measure 7: G°
- Measure 8: F#m7 G°
- Measure 9: E/G#
- Measure 10: B7
- Measure 11: C#m7 G#7
- Measure 12: B7/D#
- Measure 13: F°
- Measure 14: B°
- Measure 15: G°
- Measure 16: G°
- Measure 17: F#7 B7
- Measure 18: E B7
- Measure 19: E
- Measure 20: B7
- Measure 21: A
- Measure 22: A/G
- Measure 23: D/F#
- Measure 24: Dm/c
- Measure 25: D/F#
- Measure 26: C#7/E#
- Measure 27: F#m B7
- Measure 28: E
- Measure 29: B7/F#
- Measure 30: G°
- Measure 31: E/G#
- Measure 32: A
- Measure 33: E7/B
- Measure 34: C°
- Measure 35: A/C#

Chord symbols and musical notation details:

- System 1: Chords: A, A<sup>°</sup>, B<sup>7</sup>, B<sup>7</sup>/D<sup>♯</sup>, A<sup>°</sup>, B<sup>7</sup>, B<sup>7</sup>/D<sup>♯</sup>. Time signature: 2/4. Marking: C/REP.
- System 2: Chords: G, C, G/B, A<sub>m</sub>, G<sup>♯</sup>. Marking: ✕, [C].
- System 3: Chords: D<sup>°</sup>, C, G/B, A<sub>m</sub>, G<sup>♯</sup>.
- System 4: Chords: A, D, A/C<sup>♯</sup>, B<sub>m</sub>, A<sup>°</sup>, B<sup>7</sup>, C, B<sup>7</sup>, C.
- System 5: Chords: B<sup>7</sup>, C, B<sup>7</sup>, C, B<sup>7</sup>, C, B<sup>7</sup>, C, B<sup>7</sup>.
- System 6: Chords: A<sup>°</sup>, B<sup>7</sup>, B/A, E/G<sup>♯</sup>, G<sup>°</sup>. Marking: [D].
- System 7: Chords: E.

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## Este choro é o meu pranto

Claudionor Cruz e Pedro Caetano

Sheet music for the Choro "Este choro é o meu pranto" by Claudionor Cruz and Pedro Caetano. The music is in 2/4 time, key of D major (one sharp), and consists of 31 measures.

The notation includes a treble and bass staff with piano accompaniment. The melody is written in the treble staff, and the bass line is in the bass staff. The music features various chords and melodic lines, including triplets and a key change at the end.

Measures 1-5: Measure 1 is marked with a circled 'A'. Chords: G, B<sup>7</sup>, E<sub>m</sub>, G<sup>7</sup>, E<sup>7</sup>, A<sub>m</sub>, A<sub>m</sub>/G, F<sub>7</sub><sup>m</sup>(b5) B<sup>7</sup>.

Measures 6-10: Chords: E<sub>m</sub>, F<sub>7</sub><sup>m</sup>(b5), B, F<sup>7</sup>, B, D<sup>7</sup>, G, B<sup>7</sup>, E<sub>m</sub>, G<sup>7</sup>.

Measures 11-15: Measure 15 is marked with a circled 'B'. Chords: E<sup>7</sup>, A<sub>m</sub>, A<sub>m</sub>/G, F<sub>7</sub><sup>m</sup>(b5) B<sup>7</sup>, E<sub>m</sub>, A<sup>7</sup>, G, E<sub>m</sub>, A<sub>m</sub>, D<sup>7</sup>.

Measures 16-20: Chords: G, D<sub>m</sub>, G<sup>7</sup>, A, E<sup>7</sup>, D<sub>m</sub>, G<sup>7</sup>, E, F<sup>7</sup>.

Measures 21-25: Chords: B<sub>m</sub><sup>7</sup>(b5), E<sup>7</sup>(b5), A<sub>m</sub>, D<sup>7</sup>, D<sup>7</sup>(b5), F<sub>m</sub><sup>7</sup>, G<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>.

Measures 26-30: Chords: E<sup>7</sup>, D<sub>m</sub>, G<sup>7</sup>, G<sub>m</sub>, E<sup>7</sup>, F, A<sup>7</sup>, D<sup>b</sup>, G<sup>7</sup>.

Measures 31: Chords: A<sub>m</sub>, D<sub>m</sub>, G<sup>7</sup>, E, B<sup>b7</sup>, E<sup>b</sup>, A<sup>7</sup>, D, B<sub>m</sub>, E<sub>m</sub>, A<sup>7</sup>, D, E<sup>7</sup>. The key signature changes to D major (one sharp) for the final measure.

**A**

**B**

**C**

**D.C.**

# Evocação a Jacob

Avena de Castro

Musical score for "Evocação a Jacob" by Avena de Castro. The score is in 2/4 time, key of B-flat major (two flats). It consists of six systems of piano accompaniment. The first system starts with a "rit." (ritardando) marking and a box containing "A". The second system has a box containing "B" and "accl." (accelerando). The third system has a box containing "B" and "accl.". The fourth system has a box containing "B" and "accl.". The fifth system has a box containing "B" and "accl.". The sixth system has a box containing "B" and "accl.". The score includes various chords and melodic lines for both hands.

**System 1 (Measures 1-4):** Treble clef: G4, A4, Bb4, A4, G4, F4, E4, D4. Bass clef: Gm, Gm/F, E7, A7, Dm, D/C. Chords: Gm, Gm/F, E7, A7, Dm, D/C.

**System 2 (Measures 5-8):** Treble clef: G4, A4, Bb4, A4, G4, F4, E4, D4. Bass clef: C7(b9), C7, F, A7/C#, D/C, G7/B, C/Bb, F7/A. Chords: C7(b9), C7, F, A7/C#, D/C, G7/B, C/Bb, F7/A.

**System 3 (Measures 9-12):** Treble clef: G4, A4, Bb4, A4, G4, F4, E4, D4. Bass clef: Eb7, E7, Gm, Gm/F, E7, A7, Cm/Eb, D7. Chords: Eb7, E7, Gm, Gm/F, E7, A7, Cm/Eb, D7.

**System 4 (Measures 13-16):** Treble clef: G4, A4, Bb4, A4, G4, F4, E4, D4. Bass clef: Gm, Em7(b5), Dm, Dm/C, Gm/Bb, A7, Dm. Chords: Gm, Em7(b5), Dm, Dm/C, Gm/Bb, A7, Dm.

**System 5 (Measures 17-20):** Treble clef: G4, A4, Bb4, A4, G4, F4, E4, D4. Bass clef: Gm, C7, F, D7/C#, Gm, E7/G#, A7. Chords: Gm, C7, F, D7/C#, Gm, E7/G#, A7.

**System 6 (Measures 21-24):** Treble clef: G4, A4, Bb4, A4, G4, F4, E4, D4. Bass clef: Dm, A7, Cm6, D7, G7, C7, F, D7. Chords: Dm, A7, Cm6, D7, G7, C7, F, D7.

Handwritten musical score for "The Girl on the Train" by Rachel Watson. The score is written for piano and includes a guitar part. It features a key signature of one flat (B-flat) and a 4/4 time signature. The music is divided into four systems. The first system (measures 1-4) includes a guitar part with a "rall" marking and a key signature change to two flats (B-flat and E-flat). The second system (measures 5-8) continues the piano melody and includes a key signature change to one flat (B-flat). The third system (measures 9-10) shows a key signature change to two flats (B-flat and E-flat). The fourth system (measures 11-12) shows a key signature change to one flat (B-flat). The score includes various musical notations such as treble and bass staves, chords, and melodic lines.

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## Expansiva

Ernesto Nazareth

Handwritten musical score for "Expansiva" by Ernesto Nazareth. The score is written for piano (piano) and includes a key signature of two sharps (F# and C#) and a 3/4 time signature. The score is divided into systems, with measures numbered 1 through 59. The notation includes treble and bass staves, with various musical symbols such as notes, rests, and accidentals. Chord symbols are written below the bass staff, including F#7/C#, A<sup>m</sup>/C, B<sup>7</sup>, E<sup>m</sup>/G, A<sup>7</sup>(b5), D, A<sup>7</sup>(b5), D, A<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup>/A<sup>b</sup>, E<sup>b</sup>/G, E<sup>b</sup>, E<sup>m</sup>, A<sup>7</sup>, D, E<sup>7</sup>, A, E<sup>7</sup>, A, E<sup>7</sup>, A, E<sup>m</sup>, C<sup>4</sup>m, G<sup>7</sup>, C<sup>4</sup>m, F#7/A#, F#7, D, and D<sup>7</sup>. The score includes a repeat sign and a key change to three sharps (F#, C#, and G#) at measure 21. The piece concludes with a double bar line at measure 59.

The musical score is written for piano and guitar. It consists of seven systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and chords. Chords are indicated by letters and numbers (e.g., A/E, Bm7, E7, A, A7, G, D7/A, B7, Em, Em7, A7, Dm6/9, E7, Am, A7, D7, G, G/B, A7, D7, G). Some chords are marked with a percentage sign (%). The score also includes a double bar line with a repeat sign and a final cadence marked with a double bar line and a repeat sign. The score is written in a style typical of Brazilian Choro music.

45

51

57

63

69

75

81

87

93

99

105

111

117

123

129

135

141

147

153

159

165

171

177

183

189

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897

903

909

915

921

927

933

939

945

951

957

963

969

975

981

987

993

999

## Faceira

Ernesto Nazareth

Musical score for "Faceira" by Ernesto Nazareth, featuring piano and guitar notation. The score is written in 3/4 time and key of D major. It consists of six systems of staves, each with a piano (right hand) and guitar (left hand) part.

**System 1:** Measures 1-6. Chords: A<sup>7</sup>, D<sup>7</sup>, G, G/B, B<sup>7</sup>, A<sup>6</sup>.

**System 2:** Measures 7-12. Chords: D<sup>7</sup>, G, E<sup>7</sup>, B<sup>7</sup>, E<sup>m</sup>.

**System 3:** Measures 13-18. Chords: A<sup>7</sup>, D, A<sup>7</sup>, D<sup>7</sup>, C<sup>m6</sup> D<sup>7</sup>.

**System 4:** Measures 19-24. Chords: D<sup>m6</sup>/E, E<sup>7</sup>, A<sup>m</sup>, E<sup>7</sup>/B, A<sup>m</sup>/C, E<sup>7</sup>.

**System 5:** Measures 25-30. Chords: G/B, D<sup>7</sup>, G, E<sup>m</sup>, E<sup>m</sup>/D.

**System 6:** Measures 31-36. Chords: A<sup>m</sup>/C, A<sup>m</sup>, F<sup>7</sup><sub>m</sub>(B<sup>7</sup>), B<sup>7</sup>(A<sup>7</sup>), E<sup>m</sup>, B<sup>7</sup>.

**System 7:** Measures 37-42. Chords: E<sup>m</sup>, A<sup>7</sup>, D, D/F#, A<sup>7</sup>/E, A<sup>7</sup>.

First system of musical notation. Treble clef staff contains notes: quarter, eighth, quarter, quarter, half, quarter, quarter, quarter. Bass clef staff contains chords: D<sup>7</sup>, A<sup>m</sup>/C, B<sup>7</sup>, E<sup>m</sup>, E<sup>m</sup>/D, A<sup>m</sup>/C, A<sup>m</sup>. A 'rit.' marking is above the first measure.

Second system of musical notation. Treble clef staff contains notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter, quarter. Bass clef staff contains chords: F<sup>7</sup><sub>m</sub> (b5), B<sup>7</sup> (b9), D<sup>m</sup>/F, E<sup>7</sup>, A<sup>m</sup>, F<sup>7</sup><sub>m</sub> (b5).

Third system of musical notation. Treble clef staff contains notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter, quarter. Bass clef staff contains chords: E<sup>m</sup>/G, E<sup>m</sup>/D, F<sup>7</sup>/C<sup>+</sup>, B<sup>7</sup>, E<sup>m</sup>. A repeat sign is at the end of the system.

Fourth system of musical notation. Treble clef staff contains notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter, quarter. Bass clef staff contains chords: E<sup>7</sup>/B, A<sup>m</sup>/C, A<sup>7</sup>/C<sup>+</sup>, D<sup>m</sup>, A<sup>7</sup>/E. A repeat sign is at the end of the system.

Fifth system of musical notation. Treble clef staff contains notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter, quarter. Bass clef staff contains chords: D<sup>m</sup>/F, D<sup>m</sup>/C, E<sup>7</sup>/B, E<sup>7</sup>, A<sup>m</sup>, A<sup>m</sup>/C.

Sixth system of musical notation. Treble clef staff contains notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter, quarter. Bass clef staff contains chords: E<sup>m</sup>/B, B<sup>7</sup>, E<sup>m</sup>, G<sup>7</sup>, B<sup>b</sup>, A<sup>m</sup>. A repeat sign is at the end of the system.

Seventh system of musical notation. Treble clef staff contains notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter, quarter. Bass clef staff contains chords: G<sup>7</sup>, C, F. A repeat sign is at the end of the system.

Eighth system of musical notation. Treble clef staff contains notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter, quarter. Bass clef staff contains chords: G, C, F. A repeat sign is at the end of the system.

## Fala baixinho

*Pixinguinha e Herminio Bello de Carvalho*

Musical score for "Fala baixinho" by Pixinguinha and Herminio Bello de Carvalho. The score is in 2/4 time, key of B-flat major (two flats). It consists of six systems of piano accompaniment. The first system starts with a first ending bracket labeled "A" and a repeat sign. The second system ends with a second ending bracket labeled "B". The third system includes a "FIM" (End) marking above the staff. The score includes various chords such as  $A\flat^\circ$ ,  $G^\circ$ ,  $F^\sharp^\circ$ ,  $F^\circ$ ,  $E^\circ$ ,  $B\flat$ ,  $G^7$ ,  $C^7$ ,  $F^7$ ,  $G_m$ ,  $F^7$ ,  $B\flat$ ,  $D^7$ ,  $G_m$ ,  $C_m$ ,  $D^7$ ,  $G_m$ ,  $G^\sharp^\circ$ ,  $D_m/A$ ,  $A^7$ , and  $G^7$ .



## Feia

Jacob do Bandolim

Musical score for "Feia" by Jacob do Bandolim. The score is in 3/4 time, key of D major (two sharps). It consists of 44 measures across seven systems. The notation includes treble and bass staves with various chords and melodic lines. Chords are labeled with letters and accidentals: A, Bm, Gm/Bb, Em7(b9), Gm6, A7, D, F#m, C#7, F#7, B7, E7, A7, D7, G7, F#7, Bb, D7, Gm, G7, G/A, Bm7, E7(b9), A7(b9), F#m7(b9), Bm, C#m7(b9), F#7, Bm, C#7, F#m, E7, A, C#7, F#m, A7, D, D7.

The musical score is written for piano and guitar. It consists of seven systems of music, each with a piano (p) part on the upper staff and a guitar (g) part on the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chords and melodic lines, with some measures marked with a double bar line and a repeat sign. The guitar part includes chords such as A7, D, D#°, A7, F#7(b9), Bm, G#°, F#7, Bm, D7/A, Ab°, D7/A, G, Dm7/F, E7, Am, B7, Em, A#°, C#°, G, D7, G, G#°, D7/A, G#°, G, G#7, A7, and E Fm. The piano part includes melodic lines with various note values and rests.

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## Flamengo

Bonfiglio de Oliveira

Musical score for "Flamengo" by Bonfiglio de Oliveira. The score is in 2/4 time, key of G major, and consists of 18 measures. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Chords are indicated above the notes. The score is divided into two main sections: A (measures 1-10) and B (measures 11-18).

**Section A (Measures 1-10):**

- Measure 1: G
- Measure 2: D7
- Measure 3: G
- Measure 4: D7
- Measure 5: G
- Measure 6: D7
- Measure 7: G
- Measure 8: D7
- Measure 9: G
- Measure 10: D7

**Section B (Measures 11-18):**

- Measure 11: B7
- Measure 12: Em
- Measure 13: C
- Measure 14: G
- Measure 15: D7
- Measure 16: G
- Measure 17: Em
- Measure 18: B7

The musical score is written for piano and includes the following elements:

- System 1:** Treble staff with a melodic line. Bass staff with chords: E<sup>7</sup>, A<sub>m</sub>, A<sup>°</sup>, E<sub>m</sub>/B, B<sup>7</sup>, E<sub>m</sub>, B<sup>7</sup>, E<sub>m</sub>, E<sup>b</sup>7, D<sup>7</sup>. A 'D.C.' instruction with a repeat sign is at the end.
- System 2:** Treble staff with a melodic line. Bass staff with chords: G, G<sup>7</sup>, C, A<sub>m</sub>, D<sub>m</sub>, G<sup>7</sup>, C, B<sup>7</sup>, B<sup>b</sup>7. A 'D.C.' instruction with a repeat sign is at the end.
- System 3:** Treble staff with a melodic line. Bass staff with chords: A<sup>7</sup>, D<sub>m</sub>, D/c, G<sup>7</sup>/B, C, A<sub>m</sub>.
- System 4:** Treble staff with a melodic line. Bass staff with chords: D<sub>m</sub>, G<sup>7</sup>, C, B<sup>7</sup>, B<sup>b</sup>7, A<sup>7</sup>, D<sub>m</sub>.
- System 5:** Treble staff with a melodic line. Bass staff with chords: C, D<sup>7</sup>. A 'D.C.' instruction with a repeat sign is at the end.
- System 6:** Treble staff with a melodic line. Bass staff with chords: G, G, D<sup>7</sup>, G, D<sup>7</sup>. The piece ends with the instruction 'fade out'.

## Flausina

Pedro Galdino

The musical score for "Flausina" by Pedro Galdino is written for piano. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (Bb) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. Chords are indicated by letters above the bass staff. The score is divided into sections labeled A, B, and C, with a repeat sign at the end of section C.

**System 1:** Treble staff has a melody starting on G4. Bass staff has chords: F, C7, A7, A7, Bb, B°.

**System 2:** Treble staff continues the melody. Bass staff has chords: F/C, G7, C7, Gm7, C7, F.

**System 3:** Treble staff continues the melody. Bass staff has chords: Dm, A7/C#, D/C, Gm/Bb, A7.

**System 4:** Treble staff continues the melody. Bass staff has chords: Dm, E7, Bb7, Bb7, A7, Dm, C7, D.C.

**System 5:** Treble staff continues the melody. Bass staff has chords: F, F7, Bb, D7/A, Cm, Gm, Gm/F, Eb, G7/D.

**System 6:** Treble staff continues the melody. Bass staff has chords: Eb, E°, F7, F/Eb, Bb/D.



## Gingando no choro

Jorge Cardoso

Musical score for "Gingando no choro" by Jorge Cardoso. The score is written for piano in 2/4 time, featuring a treble and bass staff. It includes various musical notations such as chords, accidentals, and repeat signs. The key signature has one sharp (F#). The score is divided into systems, with measures numbered 10, 15, 20, 25, 30, 35, and 40. Chords are labeled with letters and numbers, such as G<sup>b</sup>, A<sup>7</sup>, D<sup>7</sup>, D/C, G, D(15), B<sub>m</sub>, F<sup>#</sup>7, B<sub>m</sub><sup>7</sup>, B<sup>b</sup>°, A<sub>m</sub><sup>7</sup>, A<sup>b</sup>7(11), A<sup>7</sup>, F<sup>#</sup>°, B<sup>7</sup>, E<sub>m</sub>, G<sup>7</sup>/D, C<sup>6</sup>, A<sub>m</sub><sup>7</sup>(b5), G/B, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>(b9), G, D<sup>7</sup>(b5), G, and B<sup>7</sup>. There are also repeat signs and first/second ending markings.

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# Homenagem à Velha Guarda

Sívica e Paulo Cesar Pinheiro

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (Bb). The score is divided into six systems, each with a treble and bass staff. The first system (measures 1-5) includes chords F, Eb7, Db7, C7, and a repeat sign. The second system (measures 6-10) includes chords F, F(15), and Gm, with triplets and repeat signs. The third system (measures 11-15) includes chords C7, Ab, Bbm, and Eb7, with triplets and repeat signs. The fourth system (measures 16-20) includes chords Ab(15), Bbm, Eb7, and Ab, with triplets and repeat signs. The fifth system (measures 21-25) includes chords Bbm, Eb7/G, and Ab, with triplets and repeat signs. The sixth system (measures 26-30) includes chords Fm, Bbm, Eb7, Gm7(11), and C7, with triplets and repeat signs. The score concludes with a double bar line and a repeat sign.

Musical notation for a Choro piece, featuring piano accompaniment. The notation includes various chords, triplets, and melodic lines. A circled 'B' appears at the end of the first system and at the start of the sixth system.

Chords and notation details across the systems:

- System 1:** Treble staff has triplets of eighth notes. Bass staff has chords  $G_m^7$  and  $C^7$ . A circled 'B' is at the end.
- System 2:** Treble staff has eighth notes. Bass staff has chords  $D_m/C$ ,  $B_m^7(b5)$ ,  $G_m/Bb$ ,  $D^7/A$ ,  $G_m$ ,  $A^7/C\sharp$ , and  $Bb^7$ .
- System 3:** Treble staff has eighth notes. Bass staff has chords  $A^7$ ,  $C_m$ ,  $D^7/F\sharp$ ,  $D^7$ , and  $G_m$ .
- System 4:** Treble staff has eighth notes. Bass staff has chords  $G_m^b$ ,  $D_m$ ,  $D_m/C$ ,  $E^7/B$ ,  $A^7$ ,  $D_m$ , and  $A^7$ . There are triplets of eighth notes in the bass staff.
- System 5:** Treble staff has eighth notes. Bass staff has chords  $D_m$ ,  $D^7$ ,  $G_m$ , and  $C^7$ . There are triplets of eighth notes in the bass staff.
- System 6:** Treble staff has eighth notes. Bass staff has chords  $E/C$ ,  $Bb_m/D^b$ ,  $F$ ,  $C^7$ , and  $F$ . A circled 'B' is at the start.



# Iara

(Rasga o coração)

Anacleto de Medeiros e Catulo da Paixão Cearense

First system of musical notation (measures 1-4). The key signature has one sharp (F#). The time signature is 2/4. The notation includes a treble and bass staff. Chords indicated are Am, Dm, E7, and Am. A box labeled 'A' is above the first measure.

Second system of musical notation (measures 5-8). Chords indicated are Dm, Am/C, E7/B, and Am. A box labeled 'B' is above the fifth measure. A 'FIM' (End) symbol is above the eighth measure.

Third system of musical notation (measures 9-12). Chords indicated are C, E7/G#, and Am. A box labeled 'B' is above the ninth measure.

Fourth system of musical notation (measures 13-16). Chords indicated are Dm/F, C, and G7.

Fifth system of musical notation (measures 17-18). Chords indicated are C, G7, C, and E7. A box labeled 'D.C.' is above the eighteenth measure.

Sixth system of musical notation (measures 19-22). Chords indicated are Am, Bm7, E7, Am, C7, and F7. A box labeled 'C' is above the nineteenth measure.



## Igreja da Penha

Guinga

First system of musical notation for 'Igreja da Penha'. The key signature is one flat (Bb) and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes a whole rest followed by chords: F<sup>6</sup>, G<sup>b</sup>7(b9), G<sup>m</sup>7(b9), and A<sup>7</sup>(b9).

Second system of musical notation. The melody continues with eighth and quarter notes, including a triplet of eighth notes. The bass line includes chords: D<sup>m</sup>7, D<sup>m</sup>/C, A<sup>m</sup>7(b9), and D<sup>7</sup>(b9).

Third system of musical notation. The melody continues with eighth and quarter notes. The bass line includes chords: G<sup>7</sup>(b9), a double bar line, D<sup>7</sup>/A<sup>#</sup>, and another double bar line.

Fourth system of musical notation. The melody continues with eighth and quarter notes, including a triplet of eighth notes. The bass line includes chords: G<sup>7</sup>, E<sup>m</sup>7(b9), F<sup>7</sup>(b9), D<sup>m</sup>7(b9), and D<sup>m</sup>7(b9).

Fifth system of musical notation. The melody continues with eighth and quarter notes, including a triplet of eighth notes. The bass line includes chords: F<sup>6</sup>, G<sup>b</sup>7(b9), G<sup>m</sup>7(b9), and A<sup>7</sup>(b9).

Sixth system of musical notation. The melody continues with eighth and quarter notes. The bass line includes chords: D<sup>m</sup>7, G<sup>7</sup>(b9), A<sup>7</sup>(b9), and D<sup>7</sup>(b9).

Handwritten musical notation for the first system, measures 26-29. The key signature is one flat (Bb). The notation includes treble and bass staves with notes and chords. Chords are labeled: Bb, E7(b9), F9, F°, and E7/G#.

Handwritten musical notation for the second system, measures 30-33. The key signature is one flat (Bb). The notation includes treble and bass staves with notes and chords. Chords are labeled: G(add9), E7(b9), F7M, and Eb/Cb.

Handwritten musical notation for the third system, measures 34-36. The key signature is one flat (Bb). The notation includes treble and bass staves with notes and chords. Chords are labeled: Eb/Cb, F(add9), and F7M(b9). The word "rall." is written above the staff in measure 35.

## Imaginária

Mário Sève e Such Mesquita

The musical score for "Imaginária" is written for piano in 2/4 time. The key signature is B-flat major (two flats). The score consists of seven systems of piano accompaniment. The first system has a key signature change to B-flat major. The second system has a section marked 'A'. The third system has a key signature change to B-flat major. The fourth system has a key signature change to B-flat major. The fifth system has a key signature change to B-flat major. The sixth system has a key signature change to B-flat major. The seventh system has a key signature change to B-flat major. The score includes various chords and melodic lines for the piano.

Chords and notation visible in the score include:  $Cm^b/G$ ,  $Gm$ ,  $D^{\sharp m}/F^{\sharp}$ ,  $B^7$ ,  $C^7(9)$ ,  $B^7(b9)$ ,  $Cm^b/G$ ,  $Gm$ ,  $F^{\circ}$ ,  $Cm^7$ ,  $F^7(b9)$ ,  $E^{\flat m}/A^{\flat}$ ,  $G^7(b9)$ ,  $Cm^b/G$ ,  $Gm$ ,  $D^{\sharp m}/F^{\sharp}$ ,  $B^7$ ,  $B^{\flat}7(b9)$ ,  $B^{\flat}7(b9)$ ,  $E^{\flat}7(b9)$ ,  $A^{\flat}7(b9)$ ,  $Cm^7(b9)$ ,  $E^{\flat m}/A^{\flat}$ ,  $G^7(b9)$ ,  $Gm$ ,  $Cm^b/G$ ,  $Gm$ ,  $Cm^b/G$ ,  $E^{\flat m}/G^{\flat}$ ,  $F^7(b9)$ ,  $Gm$ ,  $Cm^b/G$ .

36

41

46

50

55

59

1. 2. 3.

4.

FIN

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## Intrigas no boteco do Padilha

Luiz Americano

Musical score for "Intrigas no boteco do Padilha" by Luiz Americano. The score is in 2/4 time, key of B-flat major (two flats). It consists of six systems of piano accompaniment, each with a treble and bass staff. The music features a mix of eighth and sixteenth notes, often beamed together. Chord symbols are written below the bass staff. Section markers A, B, and C are placed above the first staff of each system. The score ends with a double bar line and repeat dots.

Chord symbols and section markers found in the score:

- System 1: A, B, Bb, C7, F7, Bb, F7
- System 2: Dm, A7, Dm, F7, Bb
- System 3: C7, F7, Bb, Bb7, Eb, Ebm6, Bb, G7(b9)
- System 4: C7(b9), F7, Bb, Bb, D7, Gm
- System 5: Dm7(b9), G7, Cm, Am7(b9), D7, Gm, Gm/E, A7
- System 6: D7, Eb7, D7, Gm, Dm7(b9), G7, Cm

33

Am<sup>7</sup>(b5) D<sup>7</sup> G<sup>m</sup> G<sup>m</sup>/F Eb<sup>7</sup> D<sup>7</sup> G<sup>m</sup> G<sup>m</sup> F<sup>7</sup>

34

B<sup>b</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup> D<sup>7</sup> B<sup>b</sup><sup>m</sup>/D<sup>b</sup> C<sup>7</sup>

35

C<sup>m</sup> G<sup>7</sup> C<sup>7</sup>(b9) F<sup>7</sup> B<sup>b</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup>

36

G<sup>7</sup> A<sup>b</sup><sup>7</sup> G<sup>7</sup> A<sup>b</sup> A<sup>°</sup> E<sup>b</sup>/B<sup>b</sup> C<sup>7</sup>(b9)

37

E<sup>b</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup> F<sup>7</sup>

38

B<sup>b</sup>



## Jóquei de elefante

Dante Santoro

The musical score for "Jóquei de elefante" is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various chords and repeat signs.

**System 1:** Treble staff starts with a whole note G4. Bass staff has a whole note C3. Chords: C, G7/D, E7, Am, E7/G#.

**System 2:** Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note C3, a half note D3, and a half note E3. Chords: F, F#°, C/G, D7/F#, G7, C.

**System 3:** Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note C3, a half note D3, and a half note E3. Chords: G7/D, E7, Am, E7, C/G, Am.

**System 4:** Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note C3, a half note D3, and a half note E3. Chords: Dm, G7, C, C, Am, E7/G#.

**System 5:** Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note C3, a half note D3, and a half note E3. Chords: A/G, Dm/F, E7, E7.

**System 6:** Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note C3, a half note D3, and a half note E3. Chords: Am, E7/G#, A/G, Dm/F.

40

Am E7 Am G7

45

C C7 F C7/G F/A F C7/G

48

Am Gm/F C7/E F C7 F C7/G

51

F/A F7 Bb Bbm/Ob F Dm

54

Am C7 F G7

58

C

## Jurity

Raul Silva

The musical score for 'Jurity' is written for piano and guitar. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various chords and melodic lines. Measure numbers 1, 7, 13, 19, 25, and 31 are indicated at the start of their respective systems. Chords are labeled above the staff, and some systems include a circled letter (A, B, or C) above the first measure.

**System 1 (Measures 1-6):** Chords: D<sub>m</sub>, A<sup>7</sup>, D<sub>m</sub>, A<sup>7</sup>, D<sub>m</sub>. Circled letter: A.

**System 2 (Measures 7-12):** Chords: A<sup>7</sup>, D<sub>m</sub>, A<sup>7</sup>, D<sub>m</sub> B<sup>b7</sup>, A<sup>7</sup>, D<sub>m</sub>.

**System 3 (Measures 13-18):** Chords: A<sup>7</sup>, D<sub>m</sub>, A<sup>7</sup>, B<sup>b7</sup>, A<sup>7</sup>, D<sup>7</sup>.

**System 4 (Measures 19-24):** Chords: G<sub>m</sub>, C<sup>7</sup>, F, G<sub>m</sub>, D<sub>m</sub>.

**System 5 (Measures 25-30):** Chords: E<sub>m</sub><sup>7(b9)</sup> A<sup>7</sup>, D<sub>m</sub>, D<sub>m</sub>, C<sup>7</sup>, F. Circled letter: B.

**System 6 (Measures 31-36):** Chords: A<sup>7</sup>, D<sub>m</sub>, C<sup>7</sup>, F, G<sup>7</sup>.

34

Chords:  $C^7$ ,  $F$ ,  $E_m^7(b9)$   $A^7$ ,  $C_m^7/E_b$   $D^7$

39

Chords:  $G_m^7$   $C^7$ ,  $F$   $D^7$ ,  $G_m^7$   $C^7$ ,  $F$ ,  $F$   $A^7$

44

Chords:  $D_m$ ,  $D$   $B^7$ ,  $E_m^7$ ,  $A^7$ ,  $D$

49

Chords:  $A$ ,  $E^7$ ,  $A^7$ ,  $D$   $B^7$

54

Chords:  $E_m$ ,  $E_m^6/G$ ,  $E^7$ ,  $B^7$ ,  $E_m$ ,  $B_b^7(b9)$ ,  $D/A$ ,  $B_m^7$

59

Chords:  $D$ ,  $D_m$ ,  $D_m$

## Lamentos

Pixinguinha e Vinícius de Moraes

Musical score for "Lamentos" by Pixinguinha and Vinícius de Moraes. The score is in 2/4 time, key of D major, and consists of 64 measures. It features a piano accompaniment with chords and a melody line. The score is divided into systems of two staves each. The first system (measures 1-4) includes a key signature change to D major and a time signature change to 2/4. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) includes a key signature change to D minor. The fourth system (measures 13-16) continues the melody and accompaniment. The fifth system (measures 17-20) includes a key signature change to D major. The sixth system (measures 21-24) continues the melody and accompaniment. The seventh system (measures 25-28) includes a key signature change to D minor. The eighth system (measures 29-32) continues the melody and accompaniment. The ninth system (measures 33-36) includes a key signature change to D major. The tenth system (measures 37-40) continues the melody and accompaniment. The eleventh system (measures 41-44) includes a key signature change to D minor. The twelfth system (measures 45-48) continues the melody and accompaniment. The thirteenth system (measures 49-52) includes a key signature change to D major. The fourteenth system (measures 53-56) continues the melody and accompaniment. The fifteenth system (measures 57-60) includes a key signature change to D minor. The sixteenth system (measures 61-64) continues the melody and accompaniment.

The musical score is written for piano and guitar. It consists of seven systems of music. The piano part is in the upper staff of each system, and the guitar part is in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Chords are indicated by letters and symbols: Bm, Bm/A, G7, G7°, F#7, E7, A7, Am7, D7, D7M, and E7/G. There are also dynamic markings like 'rall' and 'ff'. The score ends with a double bar line and a repeat sign.

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## Mariana

Irineu de Almeida

The musical score for "Mariana" is written in 2/4 time. It consists of six systems of piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various chords and melodic lines for both hands.

**System 1 (Measures 1-5):** Measure 1 has a whole rest in both hands. Measure 2 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. Chords: Am, E7, Am, A7, Dm.

**System 2 (Measures 6-10):** Chords: Dm, Bm7(b5), Am, B7, E7, Am, E7.

**System 3 (Measures 11-15):** Chords: Am, A7, Dm, Dm, Bm7(b5), Am.

**System 4 (Measures 16-20):** Chords: B7, E7, Am, Am, C, G7, C.

**System 5 (Measures 21-25):** Chords: C, C/E Eb°, Dm, E7, Am, D7.

**System 6 (Measures 26-30):** Chords: G7, C, G7, C, Gm6/Bb A7, Dm.

30

F F<sup>m6</sup> C A<sup>7</sup> D<sup>m</sup> G<sup>7</sup> C G<sup>7</sup> C E<sup>7</sup>

35

A<sup>m</sup> A B<sup>m7</sup> E<sup>7</sup>

39

A F<sup>#7</sup> B<sup>7</sup> E<sup>7</sup> A E<sup>7</sup>

44

A<sup>m</sup> A<sup>m</sup>/G B<sup>7</sup>/F<sup>#</sup> D<sup>m6</sup>/F E<sup>7</sup> A<sup>m</sup> A<sup>7</sup> D D<sup>#</sup>

49

A/E F<sup>#7</sup> B<sup>7</sup> E<sup>7</sup> A A<sup>m</sup> E<sup>7</sup>(b9)

54

A<sup>m</sup>





45

45 46 47 48

Chords: B<sup>7</sup>, Em, Am/C, F<sup>#</sup>7 B<sup>7</sup>, Em B<sup>7</sup>, Em, D<sup>7</sup>

49

49 50 51 52

Chords: G, G<sup>7</sup>, C, C, Am

53

53 54 55 56

Chords: G<sup>7</sup>, C, C/E, D<sup>7</sup>, F

57

57 58 59 60

Chords: G<sup>7</sup>, C, G, Em, Am, D<sup>7</sup>

61

61 62 63 64

Chords: G, C, B<sup>b</sup>7, A<sup>7</sup>, Dm, F<sup>#</sup>

65

65 66 67 68

Chords: G<sup>7</sup>, C, D

69

69 70 71 72

Chords: G

## Meu avô

Rafael Rabello

The musical score for "Meu avô" is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the second system. The score includes various chords and melodic lines. The first system includes a key signature change to one sharp (F#) and a first ending bracket. The second system continues the melody with a key signature change to two sharps (F# and C#). The third system continues the melody. The fourth system includes a second ending bracket. The fifth system continues the melody. The sixth system concludes the piece with a final chord.

Chords and notation details:  
 System 1: Treble staff has a first ending bracket. Bass staff chords: A<sub>m</sub>, D<sub>m</sub>, E<sup>7</sup>, F#° E<sup>7</sup>/G# (first ending), A<sub>m</sub> E<sup>7</sup>.  
 System 2: Treble staff continues melody. Bass staff chords: A<sub>m</sub>, E<sub>m</sub>, B<sup>7</sup>(9#), E<sup>7</sup>(9#), A<sub>m</sub>.  
 System 3: Treble staff continues melody. Bass staff chords: E<sup>7</sup>, F#° E<sup>7</sup>/G# A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>.  
 System 4: Treble staff has a second ending bracket. Bass staff chords: A<sub>m</sub>, E<sup>7</sup>, A<sub>m</sub>, G<sup>7</sup>, C.  
 System 5: Treble staff continues melody. Bass staff chords: A<sup>7</sup>, E<sup>7</sup>(9#), D<sub>m</sub>/F, C/G, D<sup>7</sup>/A.  
 System 6: Treble staff continues melody. Bass staff chords: G<sup>7</sup>, C, C/Bb, F/A.

31

36

41

46

51

56

Chords and musical notation are present throughout the score, including: F, C/G, D7/A, G7, C, E7, Am, A, E7/G#, A/G, D/F#, Dm/F, B7, B7, E7, E7(15), A, E7/G#, A/G, D/F#, Dm/F, A/E, E7, A, A, Am.

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# Meu caro amigo

Francis Hime e Chico Buarque

Measures 1-4 of the piece. The key signature has one flat (B-flat). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line.

Chords: C/E, Eb°, Dm7, G/F, C/E, Eb°, Dm7, G/F.

Measures 5-8 of the piece. The melody continues in the treble clef. Chords are indicated below the bass line.

Chords: Gm7, C7, F/A, Fm/Ab, C/E, D7, G7, G7.

Measures 9-12 of the piece. A repeat sign is present at the beginning of measure 9. The melody continues in the treble clef. Chords are indicated below the bass line.

Chords: C/E, Eb°, Dm7, G/F, C/E, Eb°, Dm7, G/F, C/E, Eb°.

Measures 13-16 of the piece. The melody continues in the treble clef. Chords are indicated below the bass line.

Chords: Dm7, G/F, C/E, Eb°, Bm7(b9), E7, Am, Am/G, Fm7(b9), B7.

Measures 17-20 of the piece. A repeat sign is present at the end of measure 20. The melody continues in the treble clef. Chords are indicated below the bass line.

Chords: Em7(b9), A7, D7/F#, G/F, C/E, Eb°, Dm7, G/F, Em7(b9).

Measures 21-24 of the piece. The melody continues in the treble clef. Chords are indicated below the bass line.

Chords: A7, D7, Fm6/Ab, Em7, A7, D7(b9), G7(b9).

53

Chords:  $E_m7(b9)$   $A7$ ,  $D7(b9)$   $G7(b9)$ ,  $E_m7(b9)$   $A7(b9)$ ,  $D7(b9)$   $G7(b9)$ ,  $C6$

54

Chords:  $A7(b9)$ ,  $A7$ ,  $D7$ ,  $F_m6/Ab$ ,  $E_m7$ ,  $A7$

55

Chords:  $E_m7(b9)$   $A7$ ,  $D7(b9)$   $G7(b9)$ ,  $E_m7(b9)$   $A7(b9)$ ,  $D7(b9)$   $G7(b9)$ ,  $C6$

56

Chords:  $C6$ ,  $C/E$ ,  $E_b7$ ,  $D_m7$ ,  $G/F$ ,  $C/E$ ,  $E_b7$

57

Chords:  $G_m7$ ,  $C7$ ,  $F/A$ ,  $F_m/Ab$ ,  $C/E$ ,  $D7/F\#$ ,  $G7$ ,  $G7$

*fade out e accel.*

## Meu sabiá

Raul Silva

Musical score for "Meu sabiá" by Raul Silva. The score is written for piano in 2/4 time, featuring a treble and bass staff with various chords and melodic lines. The key signature has one flat (B-flat). The score is divided into systems, with measures 1-4, 5-8, 9-12, 13-16, 17-20, and 21-24. Chords include A7, Dm, A7, Dm, Dm, Bb7, A7, A/G, Dm/F, D7/F#, Gm, Gm/Bb, Em7(b9), Dm/F, Dm/C, E7, A7, Dm, Dm, C7, F, Gm, Gm7, C7, F, A7, Dm, Dm7, G7, C7, F, Gm, A7, and Dm. There are also triplets and a key signature change to two flats (B-flat and E-flat) in the final system.

30  $Bb_m/Db$   $F/C$   $D^7$   $G^7$   $C^7$   $F$   $F$

40  $D_m$   $Bb$   $B^\circ$   $C_m^7$   $F$   $F^7$   $Bb$

45  $D^7/F^\#$   $G_m$   $A^7$   $D_m$   $G^7/B$

50  $C/Bb$   $F^\#^\circ$   $G/F$   $Eb$   $Ebm/Gb$   $Bb/F$   $G_m^7$

55  $Gb^7$   $F^7$   $Bb$   $Bb$

60  $D_m$



## Meu sentimento

Dino e Orlando Silveira

System 1: Treble staff starts with a circled 'A'. Bass staff chords:  $A_m$ ,  $A_m(add9)/G$ ,  $B_m7(b9)$ ,  $E7$ ,  $B_m7(b9)$ ,  $E7$ ,  $A_m(add9)$ ,  $A_m$ .

System 2: Treble staff has triplets marked '3'. Bass staff chords:  $A7$ ,  $D_m7(b9)$ ,  $D_m$ ,  $B7$ ,  $B7(b9)$ ,  $D_m6$ ,  $E7(b9)$ ,  $A7$ ,  $A7(b9)$ .

System 3: Treble staff has a circled 'B'. Bass staff chords:  $E7(b9)$ ,  $B_m7(b9)$ ,  $A_m/C$ ,  $B7(b9)E7$ ,  $A_m$ ,  $E7$ ,  $A$ ,  $F\#m$ ,  $B_m$ ,  $B_m/A$ .

System 4: Treble staff has a key signature change to two sharps. Bass staff chords:  $E7$ ,  $E7$ ,  $A$ ,  $E7$ ,  $A$ ,  $F\#m$ ,  $C\#m$ ,  $C\#m6$ .

System 5: Bass staff chords:  $G7$ ,  $C\#m7(b9)$ ,  $E7$ ,  $A$ ,  $A\#$ ,  $B_m7$ ,  $E7$ .

System 6: Bass staff chords:  $E_m7A7$ ,  $D7(b9)G7$ ,  $C7(b9)F7$ ,  $Bb7(b9)E7$ ,  $A$ ,  $E7(b9)$ . The piece ends with a double bar line and 'D.C.'.

The musical score is written for a piano accompaniment of a Choro piece. It consists of two systems of staves. The first system has a treble staff and a bass staff. The treble staff begins with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The bass staff provides harmonic support with chords: A minor (A<sub>m</sub>), A minor flat (A<sub>m</sub><sup>b</sup>), D minor flat (D<sub>m</sub><sup>b</sup>), and A minor flat (A<sub>m</sub><sup>b</sup>). A final measure in the first system features a chord labeled A<sub>m</sub> (7M) and a melodic line with eighth notes. The second system shows the continuation of the melody in the treble staff and a simple bass line in the bass staff, ending with a double bar line.

## Meu sonho

Cristóvão Bastos e Jorginho do Pandeiro

System 1:  $B_m$ ,  $G^7$ ,  $C\sharp m^7(b9)$   $F\sharp^7$ ,  $A_m$   $B^7$ ,  $E_m$   $G/F$

System 2:  $B_m/F\sharp$   $G^7$ ,  $C^7$ ,  $A^7$ ,  $E_b^7(b9)$ ,  $D$ ,  $C\sharp^7$

System 3:  $C^7$ ,  $F\sharp^7$ ,  $G_m$   $B_b m^6$ ,  $D$   $B_m^7$ ,  $E^7(b9)$

System 4:  $A^7(b9)$ ,  $D$ ,  $C\sharp^7$ ,  $C^7$ ,  $F\sharp^7$

System 5:  $G_m$   $B_b m^6$ ,  $D$   $B_m^7$ ,  $E^7(b9)$ ,  $A^7(b9)$ ,  $D$   $C^7(b9)$ ,  $B_m$   $B_m/A$

System 6:  $G^7$   $G/F$ ,  $F\sharp^7$   $F\sharp^7/E$ ,  $B_m/D$   $C^7(b9)$ ,  $B_m$   $C\sharp^7$ ,  $F\sharp^7$   $D\sharp^7$ ,  $G\sharp^7(b9)$

Chords and musical notation across the systems:

- System 1:  $C\sharp m^7$ ,  $F\sharp^7$ ,  $Bm$ ,  $G^7$ ,  $F\sharp^7$ ,  $B^7$
- System 2:  $E_m$ ,  $F^\circ$ ,  $Bm/F\sharp$ ,  $G^7$ ,  $F\sharp^7$ ,  $Bm$ ,  $Bm$ ,  $A^7_3$  (triplets)
- System 3:  $G$ ,  $A^7$ ,  $D^7$ ,  $G$
- System 4:  $E_m^7$ ,  $A^7$ ,  $D$ ,  $B^7$ ,  $E^7$ ,  $A^7$ ,  $D^7$ ,  $G$ ,  $G^7$
- System 5:  $C^7$ ,  $B^7$ ,  $E^7$ ,  $A_m/C$ ,  $Cm^6$ ,  $G/D$ ,  $E^7$
- System 6:  $A_m^7$ ,  $D^7$ ,  $G$ ,  $G$ ,  $A^7$  (triplets),  $D$ ,  $C\sharp^6$ ,  $D^6$

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## Minha flauta de prata

Meira

First system of musical notation (measures 1-5). The key signature is one flat (B-flat). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. The first measure is marked with a circled 'A' and a circled 'S'. The bass line includes chords: Dm, A7, and Dm.

Second system of musical notation (measures 6-10). The melody continues in the treble clef. The bass line includes chords: D7, Gm, E7, F, A7, and Dm.

Third system of musical notation (measures 11-15). The melody continues in the treble clef. The bass line includes chords: A7, Dm, D7, Gm, and Em7(b9).

Fourth system of musical notation (measures 16-20). The melody continues in the treble clef. The bass line includes chords: Dm/F, A7, Dm, Dm, E7, and F. The first measure of this system is marked with a circled 'S' and the second with a circled 'B'.

Fifth system of musical notation (measures 21-25). The melody continues in the treble clef. The bass line includes chords: A7, D7, Bb, B°, F, and A7.

Sixth system of musical notation (measures 26-30). The melody continues in the treble clef. The bass line includes chords: E7, F, A7, and D7.

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## Na glória

Ary Santos e Raul de Barros

Musical score for "Na glória" by Ary Santos and Raul de Barros. The score is written for piano in 2/4 time, featuring a treble and bass staff. It includes six systems of music with various chords and melodic lines. The key signature has one flat (Bb). The score includes measure numbers 1, 8, 15, 22, 29, and 36. Chords are labeled with letters and numbers, such as F, D7, Gm, A7, and Em7(b5).

31

Dm E7 A7 Dm Dm C7 D.C.

35

Bb G7/Cb Dm D.C.

40

Cm Cm/Bb F7/A Cm7 F7 Bb %

45

Bb/Ab Eb/G Db° A7 Dm Eb %

50

F7 Bb F7 Bb C7 D.C.

55

F D7 G7 C7 F9



# Não me toques

Zequinha Abreu

First system of musical notation (measures 1-4). The key signature is one flat (B-flat). The time signature is 2/4. The notation includes a treble and bass staff with chords and melodic lines. Chords indicated: D<sub>m</sub>, A<sup>7</sup>/E, D<sub>m</sub>/F, D<sub>m</sub>, D<sub>m</sub>/F, A<sup>7</sup>/E.

Second system of musical notation (measures 5-8). Chords indicated: A<sup>7</sup>, G<sub>m</sub><sup>b</sup>/B<sub>b</sub>, A<sup>7</sup>, D<sub>m</sub>, A<sup>7</sup>, D<sub>m</sub>, A<sup>7</sup>/E.

Third system of musical notation (measures 9-12). Chords indicated: D<sub>m</sub>/F, D<sup>7</sup>, D/C, G<sub>m</sub>/B<sub>b</sub>, G<sub>m</sub>, G<sub>m</sub>/B<sub>b</sub>, D<sub>m</sub>/A, D<sub>m</sub>.

Fourth system of musical notation (measures 13-16). Chords indicated: A<sup>7</sup>/E, A<sup>7</sup>, D<sub>m</sub>, A<sup>7</sup>, D<sub>m</sub>, G<sub>m</sub>/B<sub>b</sub>, A<sup>7</sup>, D<sub>m</sub>, D<sub>m</sub>/F.

Fifth system of musical notation (measures 17-20). Chords indicated: E<sub>m</sub><sup>7</sup>(b5) A<sup>7</sup>, D<sub>m</sub>, D<sub>m</sub>/C, G<sub>m</sub>/B<sub>b</sub>, G<sub>m</sub>, D<sub>m</sub>/A, D<sub>m</sub>, E<sub>m</sub><sup>7</sup>(b5) A<sup>7</sup>.

Sixth system of musical notation (measures 21-22). Chords indicated: D<sub>m</sub>, G<sub>m</sub>/B<sub>b</sub>, D<sub>m</sub>, A<sup>7</sup>.

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# Não posso mais

*Pixinguinha*

The musical score for "Não posso mais" by Pixinguinha is written in 2/4 time and B-flat major. The score is divided into six systems of piano accompaniment. The first system begins with a key signature change from B-flat to B-natural, indicated by a "S" in a box. The score includes various chords and melodic lines for both hands.

**System 1 (Measures 1-4):** Treble clef starts with a whole rest. Bass clef has a whole note chord. Chords:  $D_m$ ,  $D_m/C$ ,  $A^7$ ,  $D_m$ ,  $A^7$ .

**System 2 (Measures 5-8):** Treble clef has a half note chord. Bass clef has a half note chord. Chords:  $D_m$ ,  $B_m^7(b5)$ ,  $A_m/C$ ,  $A_m$ ,  $E^7$ ,  $A^7$ ,  $D_m$ ,  $D_m/C$ .

**System 3 (Measures 9-12):** Treble clef has a half note chord. Bass clef has a half note chord. Chords:  $G^7/B$ ,  $G^7$ ,  $C^7$ ,  $F$ ,  $D^7$ ,  $D_m$ ,  $D_m^7$ .

**System 4 (Measures 13-16):** Treble clef has a half note chord. Bass clef has a half note chord. Chords:  $E^7$ ,  $A^7$ ,  $D_m$ ,  $D_m$ ,  $C^7$ ,  $F$ ,  $D^7$ ,  $G^7$ .

**System 5 (Measures 17-20):** Treble clef has a half note chord. Bass clef has a half note chord. Chords:  $F$ ,  $A^7$ ,  $D_m$ ,  $B_m^7(b5)$ ,  $A/E$ ,  $E/D$ .

**System 6 (Measures 21-24):** Treble clef has a half note chord. Bass clef has a half note chord. Chords:  $F$ ,  $A_m/E$ ,  $F/Eb$ ,  $\%$ ,  $Bb/D$ .

50

Bbm/Db F D7 Gm7 C7 F C7 F A7

55

Dm A7 D F° D/F# D B7/D#

59

Em F#7 Bm Bm/D F#m/C# C#/B

63

F#m/A A7 D D7 D7/F# D7 G

67

G Gm6/Bb D/A B7 E7 A7 D A7(b13)

71

Dm A7 Dm

## No tempo do vovô

Toco Preto

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of six systems of piano accompaniment. The first system has a repeat sign with first and second endings. The second system continues the melody. The third system continues the melody. The fourth system has a repeat sign with first and second endings. The fifth system continues the melody. The sixth system continues the melody. Chords are indicated in the bass staff.

System 1: First ending (A) F, Ab°; Second ending (B) Gm, Gm7, C7, F, C7.  
 System 2: Ab°, Gm, Gm7, C7, F, C7, F, Ab°.  
 System 3: Gm, Gm7, C7, Am7(b5), D7(b9), Gm7, C7, Am7, Ab°(b9).  
 System 4: Gm7, C7, F, Dm, Bb, Bb/Ab, A7, A/G.  
 System 5: Dm/F, A7, Dm, Bm7(b5), Am/C, E7, A7, Gm6/Bb, A7.  
 System 6: Dm, Bb, Bb/Ab, A7, D7(b9), Gm, Em7(b5).

31

Chords:  $Dm/F$   $Dm/C$   $Gm^6/Bb$   $A^7$   $Dm$   $Dm$   $C^7$



35

Chords:  $F$   $F^7$   $Bb$   $Cm^7$   $F^7$   $Bb$   $F^7$

40

Chords:  $Bb$   $F/A$   $G^7$   $C^7$   $F$   $F^7$   $Bb$

45

Chords:  $Cm^7$   $D^7/A$   $G^7$   $Cm$   $E^\circ$   $Bb/F$   $G^7$

50

Chords:  $C^7$   $F^7$   $Bb$   $F^7$   $Bb$   $C^7$

EFM

## Noites cariocas

Jacob do Bandolim

Musical score for "Noites cariocas" by Jacob do Bandolim. The score is written for guitar and features a complex harmonic structure with many accidentals and chromatic lines. It includes a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into systems, with measures 1-6, 7-12, 13-18, 19-24, 25-30, and 31-36. Chord symbols are provided for many measures, including G, Bb, D7, G, Am, E7, Am, Am(M), Am7, Am6, Am, G, Em, A7, F#7, and F7. There are also repeat signs and a double bar line with a repeat sign at the end of the piece.



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## O boêmio

Anacleto de Medeiros e Catulo da Paixão Cearense

The musical score is written for piano in 2/4 time, key of D major (two sharps). It consists of six systems of piano accompaniment. The first system is marked with a circled 'A'. The second system has a repeat sign. The third system has measure numbers 10 and 15. The fourth system has a circled 'B' and measure number 20. The fifth system has measure number 25. The sixth system has measure number 30. Chords are indicated below the bass staff, and melodic lines are in the treble staff.

Chords and measures indicated in the score:

- System 1 (Measures 1-4): A<sup>7</sup>, A<sup>°</sup>, A<sup>7</sup>, A<sup>°</sup>, A<sup>7</sup>
- System 2 (Measures 5-8): D, C<sup>°</sup>, A<sup>7</sup>, % (repeat), D, E<sup>7</sup>
- System 3 (Measures 9-14): A, F<sup>7</sup>, B<sub>m</sub>, E<sup>7</sup>, A, A<sup>7</sup>, D, C<sup>°</sup>, A<sup>7</sup>
- System 4 (Measures 15-20): C<sup>°</sup>/B<sub>m</sub> (b5), F<sup>7</sup>, B<sub>m</sub>, D/A, G, G<sup>7</sup>, D/A, B<sup>7</sup>, E<sub>m</sub>, A<sup>7</sup>
- System 5 (Measures 21-24): D, D, F<sup>7</sup>/A<sup>7</sup>, B<sub>m</sub>, C<sup>7</sup>/E<sup>7</sup>
- System 6 (Measures 25-30): F<sup>7</sup>, A<sup>7</sup>/C<sup>7</sup>, D, E<sup>7</sup>/G<sup>7</sup>, A<sup>7</sup>

30  $F\#7$   $Bm$   $C\#7$   $F\#$

34  $A7$   $D$   $E7$   $E/O$   $A7/C\#$  D.C.

38  $D$   $G$   $D7$   $B7$   $E_m$   $C7M$   $B7$   $C$   $D7$

44  $G$   $A7$   $D7$   $G$   $D7$   $B7$   $E_m$   $C7M$

50  $B7$   $C$   $D7$   $G$   $G/F$   $C/E$   $D7$   $G$  D.C.

56  $D$

## O despertar da montanha

Eduardo Souto

Musical score for "O despertar da montanha" by Eduardo Souto. The score is in 2/4 time, key of B-flat major. It consists of seven systems of piano accompaniment. The first system shows the initial chords Gm<sup>6</sup>, E<sup>7</sup>, and A<sup>7</sup>. The second system is marked with a circled "A" and contains chords D<sub>m</sub>/F, F<sup>°</sup>, E<sub>m</sub>7(b5), D<sub>m</sub>/F, F<sup>°</sup>, E<sub>m</sub>7(b5), D<sub>m</sub>/F, and D<sup>7</sup>/A. The third system contains C/B<sup>b</sup>, E<sup>°</sup>, F/C, A<sup>7</sup>/E, B<sup>b</sup>7, and B<sup>b</sup>/A<sup>b</sup>. The fourth system is marked with a circled "B" and contains A<sup>7</sup>/E, D<sub>m</sub>/F, F<sup>°</sup>, E<sub>m</sub>7(b5), D<sub>m</sub>/F, F<sup>°</sup>, and E<sub>m</sub>7(b5). The fifth system is marked with a circled "C" and contains D<sub>m</sub>/F, D<sup>7</sup>/A, G<sub>m</sub>/B<sup>b</sup>, E<sub>m</sub>7(b5), D<sub>m</sub>/F, A<sup>7</sup>/C<sup>#</sup>, and D<sub>m</sub>. The sixth system contains G<sub>m</sub>, G<sub>m</sub>/B<sup>b</sup>, E<sub>m</sub>7(b5), D<sub>m</sub>/F, a double bar line, and A<sup>7</sup>/C<sup>#</sup>. The seventh system contains A<sup>7</sup>, D<sub>m</sub>, a double bar line, G<sub>m</sub>/B<sup>b</sup>, and G<sub>m</sub>/B<sup>b</sup>, E<sub>m</sub>7(b5).

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*rall*

*a tempo*

Chords and notes visible in the score include:  $D_m/F$ ,  $A^7/C\sharp$ ,  $D_m$ ,  $D/F\sharp$ ,  $F^\circ$ ,  $A^7$ ,  $G^7$ ,  $F\sharp^7$ ,  $A^7$ ,  $A^7(F\sharp)$ ,  $D/F\sharp$ ,  $A_m^b/C$ ,  $B^7/D\sharp$ ,  $E_m$ ,  $G_m^b$ ,  $D$ ,  $A/C\sharp$ ,  $D_m$ ,  $A^7$ ,  $D_m/F$ ,  $A^7$ ,  $B^b^7/D$ ,  $D_m/F$ ,  $G_m^b$ ,  $D_m$ ,  $G_m^b/B^b$ ,  $E_m^7(F\sharp)$ .

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## O gato e o canário

Pixinguinha e Benedito Lacerda

Musical score for "O gato e o canário" by Pixinguinha and Benedito Lacerda. The score is in 2/4 time, key of B-flat major. It consists of seven systems of piano accompaniment. The first system includes a key signature change to B-flat major and a repeat sign. The second system includes a key signature change to B-flat major. The third system includes a key signature change to B-flat major. The fourth system includes a key signature change to B-flat major. The fifth system includes a key signature change to B-flat major. The sixth system includes a key signature change to B-flat major. The seventh system includes a key signature change to B-flat major. The score is written for piano with treble and bass staves. Chords are indicated by letters and symbols above the notes. The score is divided into sections by repeat signs and key signature changes.

Chords and symbols visible in the score:

- System 1: F, C7/G, F, C7/G
- System 2: F/A, C7/G, F, Dm, Gm, Gm, Gm/F, C7/E, Gm/D
- System 3: C7, G#°, F/A, F, C7/G, F/A, C7, F7
- System 4: Bb/D, Bb, B°, F/C, F, Gm, C7, F7
- System 5: Bb, F, Gm, C7, F, F
- System 6: G7, C, E7, A7#, F, F#°
- System 7: D7, D/C, G7/B, G7, C

Musical notation for a Choro piece, featuring piano accompaniment. The notation includes various chords and melodic lines across several systems.

System 1 (Measures 36-40):  
 Treble staff: E7, A7, F, F#°, C/G, A7, D7, G7.  
 Bass staff: E7, A7, F, F#°, C/G, A7, D7, G7.

System 2 (Measures 41-43):  
 Treble staff: C, C7.  
 Bass staff: C, C7.

System 3 (Measures 44-47):  
 Treble staff: F, F7, Bb, F7/C, Bb/D, Bb, Cm.  
 Bass staff: F, F7, Bb, F7/C, Bb/D, Bb, Cm.

System 4 (Measures 48-52):  
 Treble staff: Cm, Cm/Bb, F/A, F/Eb, F7, Bb, Bb, F7/C.  
 Bass staff: Cm, Cm/Bb, F/A, F/Eb, F7, Bb, Bb, F7/C.

System 5 (Measures 53-57):  
 Treble staff: Bb/D, Bb7, Eb, Eb, E°, Bb/F, G7.  
 Bass staff: Bb/D, Bb7, Eb, Eb, E°, Bb/F, G7.

System 6 (Measures 58-61):  
 Treble staff: C7, F7, Bb, Bb, C7.  
 Bass staff: C7, F7, Bb, Bb, C7.

System 7 (Measures 62-65):  
 Treble staff: F, C7, F.  
 Bass staff: F, C7, F.

## O nó

Candinho

The musical score for "O nó" by Candinho is written for piano. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Chords are indicated by letters and symbols below the bass staff. The score is divided into sections by repeat signs and section markers (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z).

Chords and symbols found in the score:

- Section A: C, A<sub>m</sub>, D<sub>m</sub>, G<sup>7</sup>, C
- Section B: E<sup>7</sup>, A<sub>m</sub>, F<sup>7</sup>, B<sub>m</sub>, D<sup>7</sup>
- Section C: G, C<sup>7</sup>, F, A<sup>7</sup>, D<sub>m</sub>, F<sub>m</sub><sup>6</sup>/A<sub>b</sub>
- Section D: C, A<sup>7</sup>, D<sub>m</sub>, G<sup>7</sup>, C, G, E<sup>7</sup>, A<sub>m</sub>, D<sup>7</sup>
- Section E: G, B<sup>7</sup>, E<sub>m</sub>, A<sup>7</sup>, D<sup>7</sup>
- Section F: B<sub>b</sub>, F/A, A<sub>b</sub>, E<sub>b</sub>, D/F<sup>7</sup>, G/F

51  $C/E$   $C_m/E_b$   $G$   $E^7$   $A^7$   $D^7$   $G$   $G$   $G^7$

56  $C$   $F$   $D_m$   $G_m$   $C^7$   $A^7/C\sharp$   $D_m$

40  $C^7$   $B^7/D$   $Bbm^6/D_b$

45  $F/C$   $B^7$   $G_m/B_b$   $C^7$   $E_b$   $G_m/D$

50  $Bbm^6/D_b$   $C^7$   $F$   $C^7$   $F$

55  $C$   $F_m^b$   $C^7M$

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## Os oito batutas

*Pixinguinha e Benedito Lacerda*

Musical score for "Os oito batutas" by Pixinguinha and Benedito Lacerda. The score is in G major (one sharp) and 2/4 time. It consists of six systems of piano accompaniment. The notation includes treble and bass staves with various chords and melodic lines. Section markers A, B, and C are present.

Chords and notation details:

- System 1: Treble clef, key signature of one sharp (F#). Measure 1 has a section marker A. Chords: G, E<sup>7</sup>/G# (first system), D<sup>7</sup>/A, G/B, G<sup>m</sup><sup>b</sup>/Bb, D<sup>7</sup>/A, C<sup>7</sup>/G.
- System 2: Chords: B<sup>7</sup>/F# (first system), E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, A, E<sup>7</sup>/G#.
- System 3: Chords: D<sup>7</sup>/A, G/B, G<sup>m</sup><sup>b</sup>/Bb, D<sup>7</sup>/A, C<sup>7</sup>/G, B<sup>7</sup>/F#.
- System 4: Section marker B. Chords: G, A<sup>7</sup>, D<sup>7</sup>, G, A<sup>7</sup>, A/G, D/F#, B<sup>7</sup>.
- System 5: Chords: E<sup>7</sup>/G# (first system), A/G, D/F#, A<sup>7</sup>, D, A, E<sup>7</sup>.
- System 6: Chords: A, A<sup>7</sup>, A/G, D/F#, D<sup>7</sup>, G.

30  $G/B$   $Gm/Bb$   $D/A$   $F$   $Em$   $A^7$   $D$   $D$

35  $G$   $C$   $E^7/B$   $A_m$   $A/G$   $D^7/F\sharp$   $G/F$

39  $C/E$   $C$   $A^7/C\sharp$   $G^7/D$   $D_m$   $D^\sharp o$   $C/E$

44  $C$   $E^7/B$   $A_m$   $A/G$   $D^7/F\sharp$   $G/F$   $C/E$   $A^7$   $D_m$   $G^7$

49  $G^7$   $C$   $G^7$   $C$   $D^7$

55  $G$

## Pagode Jazz Sardinha's Club

Rodrigo Lessa e Eduardo Neves

First system of musical notation (measures 1-4). The key signature is two flats (Bb, Eb) and the time signature is 2/4. The notation is for piano, with a treble and bass staff. The bass staff includes the following chords: Cm7 (measure 1), a repeat sign (measure 2), Ab7(b9) (measure 3), and another repeat sign (measure 4).

Second system of musical notation (measures 5-8). The bass staff includes the following chords: Eb7(b9) (measure 5), a repeat sign (measure 6), G7(b9) (measure 7), and another repeat sign (measure 8).

Third system of musical notation (measures 9-12). Measure 9 is marked with a circled 'A'. The bass staff includes the following chords: Cm(OM) (measure 9), Am7(b9) (measure 10), Abm6 (measure 11), Cm(OM) (measure 12), Am7(b9) (measure 13), and Abm6 (measure 14).

Fourth system of musical notation (measures 15-18). The bass staff includes the following chords: Cm7 (measure 15), Ab7(b9) (measure 16), Cm7(b9) (measure 17), and D7(b9) G7(b9) (measure 18).

Fifth system of musical notation (measures 19-22). Measure 19 is marked with a circled 'B'. The bass staff includes the following chords: Cm7(b9) (measure 19), a repeat sign (measure 20), a key change to three sharps (F#, C#, G#) in measure 21, and B7M (measure 22).

24

A# (trig)

B/A

25

G#°

D.C.

28

Cm7

Ab7(13)

32

F7(13)

G7(13)

36

G7(13)

G7(13)

Cm7

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## Paraty dançante

Eduardo Souto

First system of musical notation (measures 1-4). The key signature is one flat (B-flat). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: F, Gm7, C7, F, Gm7, C7. Section markers A and B are present above the staff.

Second system of musical notation (measures 5-9). The key signature is one flat (B-flat). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: F, Gm7, C7, F, Gm7, C7.

Third system of musical notation (measures 10-14). The key signature is one flat (B-flat). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: F7, Bb, Bbm, F, Dm. Section marker B is present above the staff.

Fourth system of musical notation (measures 15-19). The key signature is one flat (B-flat). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: Gm7, C7, F, F7, Bb.

Fifth system of musical notation (measures 20-24). The key signature is one flat (B-flat). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: Bbm, F, Dm, Gm7, C7. Section marker C is present above the staff.

Sixth system of musical notation (measures 25-29). The key signature is one flat (B-flat). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: F, A7, Dm, A7/E, Dm/F, D7, Gm. Section marker C is present above the staff.

30

35

40

45

Em7(b9) Dm/F E7 A7 Dm A7/E

Dm/F D7 Gm Em7(b9) Dm

E7 A7 Dm A7(b9) Dm

Bbm6 D7 F

## Paulista

João dos Santos

The musical score for "Paulista" is written for piano and guitar. It consists of six systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and accidentals. Chords are indicated by letters and symbols below the bass staff. The score is divided into sections by measure numbers (5, 10, 15, 20, 25, 30) and section markers (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z, AA, AB, AC, AD, AE, AF, AG, AH, AI, AJ, AK, AL, AM, AN, AO, AP, AQ, AR, AS, AT, AU, AV, AW, AX, AY, AZ, BA, BB, BC, BD, BE, BF, BG, BH, BI, BJ, BK, BL, BM, BN, BO, BP, BQ, BR, BS, BT, BU, BV, BW, BX, BY, BZ, CA, CB, CC, CD, CE, CF, CG, CH, CI, CJ, CK, CL, CM, CN, CO, CP, CQ, CR, CS, CT, CU, CV, CW, CX, CY, CZ, DA, DB, DC, DD, DE, DF, DG, DH, DI, DJ, DK, DL, DM, DN, DO, DP, DQ, DR, DS, DT, DU, DV, DW, DX, DY, DZ, EA, EB, EC, ED, EE, EF, EG, EH, EI, EJ, EK, EL, EM, EN, EO, EP, EQ, ER, ES, ET, EU, EV, EW, EX, EY, EZ, FA, FB, FC, FD, FE, FF, FG, FH, FI, FJ, FK, FL, FM, FN, FO, FP, FQ, FR, FS, FT, FU, FV, FW, FX, FY, FZ, GA, GB, GC, GD, GE, GF, GG, GH, GI, GJ, GK, GL, GM, GN, GO, GP, GQ, GR, GS, GT, GU, GV, GW, GX, GY, GZ, HA, HB, HC, HD, HE, HF, HG, HH, HI, HJ, HK, HL, HM, HN, HO, HP, HQ, HR, HS, HT, HU, HV, HW, HX, HY, HZ, IA, IB, IC, ID, IE, IF, IG, IH, II, IJ, IK, IL, IM, IN, IO, IP, IQ, IR, IS, IT, IU, IV, IW, IX, IY, IZ, JA, JB, JC, JD, JE, JF, JG, JH, JI, JJ, JK, JL, JM, JN, JO, JP, JQ, JR, JS, JT, JU, JV, JW, JX, JY, JZ, KA, KB, KC, KD, KE, KF, KG, KH, KI, KJ, KK, KL, KM, KN, KO, KP, KQ, KR, KS, KT, KU, KV, KW, KX, KY, KZ, LA, LB, LC, LD, LE, LF, LG, LH, LI, LJ, LK, LL, LM, LN, LO, LP, LQ, LR, LS, LT, LU, LV, LW, LX, LY, LZ, MA, MB, MC, MD, ME, MF, MG, MH, MI, MJ, MK, ML, MM, MN, MO, MP, MQ, MR, MS, MT, MU, MV, MW, MX, MY, MZ, NA, NB, NC, ND, NE, NF, NG, NH, NI, NJ, NK, NL, NM, NN, NO, NP, NQ, NR, NS, NT, NU, NV, NW, NX, NY, NZ, OA, OB, OC, OD, OE, OF, OG, OH, OI, OJ, OK, OL, OM, ON, OO, OP, OQ, OR, OS, OT, OU, OV, OW, OX, OY, OZ, PA, PB, PC, PD, PE, PF, PG, PH, PI, PJ, PK, PL, PM, PN, PO, PP, PQ, PR, PS, PT, PU, PV, PW, PX, PY, PZ, QA, QB, QC, QD, QE, QF, QG, QH, QI, QJ, QK, QL, QM, QN, QO, QP, QQ, QR, QS, QT, QU, QV, QW, QX, QY, QZ, RA, RB, RC, RD, RE, RF, RG, RH, RI, RJ, RK, RL, RM, RN, RO, RP, RQ, RR, RS, RT, RU, RV, RW, RX, RY, RZ, SA, SB, SC, SD, SE, SF, SG, SH, SI, SJ, SK, SL, SM, SN, SO, SP, SQ, SR, SS, ST, SU, SV, SW, SX, SY, SZ, TA, TB, TC, TD, TE, TF, TG, TH, TI, TJ, TK, TL, TM, TN, TO, TP, TQ, TR, TS, TT, TU, TV, TW, TX, TY, TZ, UA, UB, UC, UD, UE, UF, UG, UH, UI, UJ, UK, UL, UM, UN, UO, UP, UQ, UR, US, UT, UY, UZ, VA, VB, VC, VD, VE, VF, VG, VH, VI, VJ, VK, VL, VM, VN, VO, VP, VQ, VR, VS, VT, VU, VV, VW, VX, VY, VZ, WA, WB, WC, WD, WE, WF, WG, WH, WI, WJ, WK, WL, WM, WN, WO, WP, WQ, WR, WS, WT, WU, WV, WW, WX, WY, WZ, XA, XB, XC, XD, XE, XF, XG, XH, XI, XJ, XK, XL, XM, XN, XO, XP, XQ, XR, XS, XT, XU, XV, XW, XX, XY, XZ, YA, YB, YC, YD, YE, YF, YG, YH, YI, YJ, YK, YL, YM, YN, YO, YP, YQ, YR, YS, YT, YU, YV, YW, YX, YY, YZ, ZA, ZB, ZC, ZD, ZE, ZF, ZG, ZH, ZI, ZJ, ZK, ZL, ZM, ZN, ZO, ZP, ZQ, ZR, ZS, ZT, ZU, ZV, ZW, ZX, ZY, ZZ).

Chords and other markings include:  $G/B$ ,  $Bb^\circ$ ,  $D/A$ ,  $Ab^\circ$ ,  $E_m/G$ ,  $A^7$ ,  $D$ ,  $C^\circ$ ,  $B_m$ ,  $B_m^7$ ,  $E^7$ ,  $A^7$ ,  $G/B$ ,  $Bb^\circ$ ,  $E_m/G$ ,  $A^7$ ,  $D$ ,  $D^7$ ,  $G$ ,  $F^7$ ,  $Bb$ ,  $Bb^7$ ,  $D$ ,  $Bb^7 A^7$ ,  $D$ ,  $C^\circ$ ,  $D$ ,  $F^7$ ,  $B_m$ ,  $F^7/A^\sharp$ ,  $B^7/A$ ,  $E_m/G$ ,  $E_m$ ,  $C^\sharp_m^7(b5)$ ,  $B_m$ ,  $G^7$ ,  $F^7$ ,  $B_m$ ,  $F^7/A^\sharp$ ,  $B^7/A$ ,  $E_m/G$ .

50

Em C#m7(b5) G#° F#7 Bm F#7 Bm C°

55

D D7 G D7/F# C#7/E# C7/E B7/D# E/D

59

Am/C A7 D Am7 D7 A#° G/B

64

G D7/F# C#7/E# C7/E B7/D# E/D Am/C C C#°

69

G/D Eb7 D7 G G C°

74

D°



## Pé de moleque

Jacob do Bandolim

31 *o.c.*

35 *o.c.*

40 *o.c.*

45 *o.c.*

50 *o.c.*

55 *fade out*

## Pedacinhos do céu

Waldyr Azevedo

Musical score for "Pedacinhos do céu" by Waldyr Azevedo. The score is in 2/4 time, key of G major. It consists of six systems of piano accompaniment. The first system starts with a repeat sign and a first ending bracket labeled (A). The second system continues the melody with triplets. The third system has a measure with a B $\flat$  degree symbol. The fourth system ends with a double bar line and a repeat sign. The fifth system starts with a C time signature. The sixth system has a second ending bracket labeled (B).

Chords and notation in the score:

- System 1: G, B $^7$ , D $m$ /F, E $^7$  (with triplet), E $m$ , E $m$ /D (with triplet).
- System 2: A $m$ , E $^7$ /B, A $m$ /C, C $m$  $^6$ /E $\flat$ , D $^7$ , G/B (with triplet).
- System 3: B $\flat$  $^\circ$  (with triplet), A $m$ , E $^7$ /B, A $m$ /C E $^7$ , A $m$ , A $m$  $^7$  (with triplet).
- System 4: C $m$  $^6$ /E $\flat$ , D $^7$ , D $^7$ , G $^7$ , %.
- System 5: C, C $m$  $^6$ /E $\flat$ , G, E $m$ , E $\flat$  $^7$ , D $^7$ , G.
- System 6: G, B $^7$  (with triplet), E $m$ , B $^7$ , E $m$ , E $m$ /D, A $m$ /C, B $^7$  (with triplet).

30  $E_m$   $E_m(7M)$   $E_m^7$   $C^7$   $B^7$   $D_m^6/F$

35  $E^7$   $A_m$   $F^{\#7}$

39  $B^7$   $A_m$   $F^{\#m7}(b5)$

45  $E_m/G$   $E_m$   $E_m$   $E_m(7M)$   $D^7$

47  $G$

## Peguei a reta

Porfirio Costa

The musical score is written for piano in 2/4 time, key of B-flat major (two flats). It consists of six systems of piano accompaniment. The first system is marked with a circled 'A'. The second system has a circled 'B' below it. The third system has a circled 'C' below it. The fourth system has a circled 'D' below it. The fifth system has a circled 'E' below it. The sixth system has a circled 'F' below it. The score includes various chords and melodic lines for the piano.

Chords and notes visible in the score include: Eb, F7, Fm7, Bb7, Eb, Bb, G7, Cm7, F7, Bb7, Eb, F7, Fm7, Bb7, Eb7, Ab, A+, Eb/Bb, Cm7, Eb, G7, Cm, Db, G7, Cm, G7/D, Cm/Eb, Am(b5), Gm/Bb, Gm, D7, Fm6, G7, Cm, Db, G7, C7, Fm, Fm6.

31  $C_m$   $G^7$   $C_m$   $G^7$   $C_m$   $B^7$  D.C. ✕

35  $E_b$   $A_b$   $A_b$   $B^7_m$  ✕

40  $C^7$   $F_m$   $B^7$   $E_b^7$

44  $A_b$   $A_b^7$   $D_b$   $D^\circ$

49  $A_b$   $F^7$   $A_b$   $B^7$   $E_b^7$   $A_b$   $B^7$  D.C. ⊕

53  $E_b$  ⊕

# Perfume de Radamés

Crunga

System 1:  $F_m$ ,  $Bb_m$ ,  $F7(13)$ ,  $C7(b9)$ ,  $F_m$ ,  $D7$   
 System 2:  $C_m7(b9)$ ,  $C_m/Bb$ ,  $D7/Bb$ ,  $D7/A$ ,  $D7/Ab$ ,  $C7/G$   
 System 3:  $F_m$ ,  $Bb_m$ ,  $Bb_m(13)$ ,  $F7(13)$ ,  $C7(b9)$ ,  $F_m$ ,  $D7(b9)$   
 System 4:  $G7$ ,  $Ab7(b9)$ ,  $Gb7(b9)$ ,  $C7/G$ ,  $F_m$ ,  $F_m$   
 System 5:  $Bb_m$ ,  $F7/C$ ,  $D_m7(11)$ ,  $B_m7(13)$ ,  $E7$ ,  $D_m7$ ,  $D_m$   
 System 6:  $D7(b9)$ ,  $A_m/C$ ,  $F_m(b7)$ ,  $Bb_m$ ,  $F7/C$

28  $D^7(9)$   $A\flat^7(\sharp 10)$   $G^7(\sharp 10)$   $B\flat^7(\sharp 10)$

32  $D^7(9)$   $D_m^7(10)$   $D^7(9)$   $D^7$   $G^7/O$

36  $F_m$   $G\sharp_m^6$   $A^7(9)$   $B^6$

40  $A^7(\sharp 10)$   $E^7(9)/G\sharp$   $G^7(\sharp 10)$   $E_m^6$   $E_m^7(9)/B$   $B\flat^7(\sharp 10)$

44  $G\sharp_m$   $E_m/G$   $G\sharp/C\sharp$   $C/B\flat$

48  $F_m$



## Proezas de Sólón

Pixinguinha e Benedito Lacerda

The musical score is written for piano and consists of six systems of music. Each system contains a treble and bass staff joined by a brace. The key signature has two flats (B-flat major), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and chords. Chord symbols are written below the bass staff in many measures. The score is divided into sections by repeat signs and section markers labeled A, B, and C.

**System 1:** Treble staff starts with a quarter rest, then a half note G4. Bass staff starts with a quarter rest, then a half note F3. Chords: F, D7, G7, C7, F.

**System 2:** Treble staff starts with a quarter rest, then a half note G4. Bass staff starts with a quarter rest, then a half note F3. Chords: C, A/G, D7/F#, G/F, C7/E, D7.

**System 3:** Treble staff starts with a quarter rest, then a half note G4. Bass staff starts with a quarter rest, then a half note F3. Chords: Gm, A7, Dm, Bb, B°, F/C, D7.

**System 4:** Treble staff starts with a quarter rest, then a half note G4. Bass staff starts with a quarter rest, then a half note F3. Chords: G7, C7, F, F, A7/C#, Dm.

**System 5:** Treble staff starts with a quarter rest, then a half note G4. Bass staff starts with a quarter rest, then a half note F3. Chords: D7/F#, Gm, Dm, E7.

**System 6:** Treble staff starts with a quarter rest, then a half note G4. Bass staff starts with a quarter rest, then a half note F3. Chords: A7, C7, F, A7/C#, D7.

50

G<sub>m</sub> E<sub>m</sub><sup>7(b5)</sup> D<sub>m</sub> D<sub>m</sub> D<sub>b</sub><sup>7</sup> C<sup>7</sup>

55

F F<sup>7</sup> B<sub>b</sub> G<sup>7</sup> C<sub>m</sub> % E<sub>b</sub><sub>m</sub><sup>6</sup>/G<sub>b</sub> F<sup>7</sup>

60

C<sub>m</sub> F<sup>7</sup>/A B<sub>b</sub> B<sub>b</sub>/A<sub>b</sub>

65

E<sub>b</sub>/G G<sup>7</sup>/B C<sub>m</sub> E<sub>b</sub><sub>m</sub><sup>6</sup>/G<sub>b</sub> B<sub>b</sub> G<sup>7</sup>

70

B<sub>b</sub> C<sup>7</sup>

75

F F<sup>7</sup>/E<sub>b</sub> B<sub>b</sub> B<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F

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## Remeleixo

Jacob do Bandolim

Musical score for "Remeleixo" by Jacob do Bandolim. The score is written for guitar in G major, 2/4 time. It consists of seven systems of music. The first six systems are in 2/4 time, and the seventh system is in 3/4 time. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The music is written for guitar, with a treble clef and a bass clef. The score includes various musical notations such as notes, rests, and accidentals. The first system starts with a treble clef and a key signature of one sharp. The second system starts with a treble clef and a key signature of one sharp. The third system starts with a treble clef and a key signature of one sharp. The fourth system starts with a treble clef and a key signature of one sharp. The fifth system starts with a treble clef and a key signature of one sharp. The sixth system starts with a treble clef and a key signature of one sharp. The seventh system starts with a treble clef and a key signature of one sharp.

41  $\text{D}^7$   $\text{G}$   $\text{A}^7$   $\text{A}(\text{F}\#)$

47  $\text{D}$   $\text{E}\#/\text{C}\#$   $\text{Bm}^7$   $\text{B}/\text{A}$   $\text{Em}^7/\text{G}$   $\text{B}^7/\text{F}\#$   $\text{Em}^7$

50  $\text{G}^7$   $\text{G}\#^7$   $\text{A}^7$   $\text{Bb}^7$   $\text{Eb}$   $\text{G}^7$

56  $\text{Em}$   $\text{A}^7$   $\text{D}$   $\text{D}/\text{C}$

64  $\text{G}/\text{B}$   $\text{Gm}/\text{Bb}$   $\text{D}^7$   $\text{Db}^7$   $\text{C}^7$   $\text{B}^7$   $\text{E}^7$

70  $\text{A}^7$   $\text{D}$   $\text{D}^7$

74  $\text{G}$   $\text{Ab}^6$   $\text{G}^6$   $\text{G}^6$

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## Samambaia

César Camargo Mariano

First system of musical notation for 'Samambaia'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, with some triplets. The bass line provides a steady accompaniment with eighth notes.

Second system of musical notation. The bass line includes the following chords:  $F\sharp_m 7(b5)$ ,  $E_m 6$ ,  $C/E$ , and  $E_b 6$ . The melody continues with eighth and sixteenth notes.

Third system of musical notation. The bass line includes the following chords:  $C 6$ ,  $Bb 6$ ,  $Ab 6$ ,  $Gb 6$ , and a final measure with a slash and a key signature change to two flats (Bb). The melody continues with eighth and sixteenth notes.

Fourth system of musical notation. The bass line includes the following chords:  $C 7M(9)$ ,  $Bb 7(b9)$ ,  $C 7M(9)$ ,  $Bb 7(b9)$ , and  $C 7M(9)$ . The melody continues with eighth and sixteenth notes.

Fifth system of musical notation. The bass line includes the following chords:  $Bb 7(b9)$ ,  $C 7M(9)$ ,  $Bb 7(b9)$ ,  $E_m 7(b5)$ , and  $A 7$ . There is a repeat sign and a key signature change to two flats (Bb) indicated by a circled 'A' and a circled 'S' above the staff.

Sixth system of musical notation. The bass line includes the following chords:  $D_m 7(b9)$ ,  $D_m 7(9)$ ,  $F_m 6/Ab$ ,  $G 7$ ,  $C 6$ , and  $F\sharp_m 7(b5)$ . The melody continues with eighth and sixteenth notes.

39  $F7M$   $E7(L9)$   $A_m7(9)$   $B7(L9)$   
 34  $E7(L9)$   $A7$   $A_b7(9)$   $A_b7(9)$   $G7(9)$   $G7(9)$   $A7$   
 39  $G7$   $G7$   $C$   $A_b/G_b$   
 44  $A_b7$   $A_b7$   $D_b/E$   $D_b$   $B7(9)$   $B7(9)$   $B7(9)$   
 49  $E7M$   $C7m$   $D7m(9)$   $G7$   $C7m$   
 54  $D7(4)$   $D7$   $B7m$   $E7m$   $A7m$   $D7$   $G_b$   $C7(L9)$   
 59

## Segura ele

Pixinguinha e Benedito Lacerda

Chords and musical notation details for each system:

- System 1:** Treble staff has a repeat sign. Bass staff chords: C, G<sup>7</sup>, C, A<sup>m</sup> E<sup>7</sup>, A<sup>m</sup>. Above the first measure are boxed letters 'A' and 'B'.
- System 2:** Bass staff chords: F, F<sup>♯</sup>, C/G, G/D, D/C, G<sup>7</sup>/B, C, B<sup>b</sup>7.
- System 3:** Bass staff chords: A<sup>7</sup>, D<sup>m</sup>, A<sup>7</sup>, F, F<sup>♯</sup>, C/G, A<sup>7</sup>. Above the first measure is a circled 'D'.
- System 4:** Bass staff chords: D<sup>7</sup>, G<sup>7</sup>, C, G<sup>7</sup>, C, E<sup>7</sup>, E/D, A<sup>m</sup>/C.
- System 5:** Bass staff chords: A<sup>7</sup>, A/G, D<sup>m</sup>/F, A<sup>7</sup>, D<sup>m</sup>, B<sup>m</sup> (b5), A<sup>m</sup>, A<sup>m</sup>/G, B<sup>7</sup>/F<sup>♯</sup>, E<sup>7</sup>.
- System 6:** Bass staff chords: E<sup>7</sup>, A<sup>7</sup>/C<sup>♯</sup>, D<sup>m</sup>, G<sup>7</sup>/B, C.

31  $D_m$   $B_m^7(b5)$   $A_m$   $A_m/G$   $B^7/F\#$   $E^7$   $A_m$   $G^7$

36  $C$   $C^7$   $F$   $\%$   $\%$   $G_m$

41  $C^7$   $\%$   $\%$   $F$   $A^7/E$

46  $G_m$   $Bbm^6$   $D^7$

51  $G^7$   $E^7$   $F$   $G^7$

54  $C$



## Sempre

K Ximbunko

The musical score is written for piano and guitar in 2/4 time, featuring a key signature of one flat (B-flat). The score is divided into six systems, each with a treble and bass staff. The guitar part is indicated by a 'G' in a box at the beginning of the first system. The piano part is indicated by a 'P' in a box at the beginning of the fifth system. The score includes various chords and melodic lines, with some measures marked with a percentage sign (%).

**System 1:** Treble staff starts with a melodic line. Bass staff has chords: F, D7/F#, Gm, Gm7, C7, F, C7, F, G7. A box labeled 'A' is above the first measure.

**System 2:** Treble staff continues the melodic line. Bass staff has chords: C, Am7, Dm7, G7, C7, F, D7/F#, Gm, Gm7. A box labeled 'B' is above the last measure.

**System 3:** Treble staff continues the melodic line. Bass staff has chords: C7, C°, B°, F, D7, Gm7, C7. A box labeled 'C' is above the last measure.

**System 4:** Treble staff continues the melodic line. Bass staff has chords: F, C7, F, A7, Dm, A7, Dm, D7. A box labeled 'D' is above the first measure.

**System 5:** Treble staff continues the melodic line. Bass staff has chords: Gm, Gm7, A7, Dm, A7. A box labeled 'E' is above the first measure.

**System 6:** Treble staff continues the melodic line. Bass staff has chords: Dm, A7, D7, Gm, Em7(b5).

Measures 51-55 of a musical score in G major (one sharp). The score is written for piano (p) and includes a key signature change to E major (two sharps) at measure 54. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the staff: Dm, Eb7, A7, Dm, Dm, and E7. A triplet of eighth notes is marked with a '3' above it in measures 52 and 53. A fermata is placed over the final note of measure 55. A circled 'C' with a cross inside is located at the end of measure 54.

## Só para moer

Viriato Figueira

First system of musical notation (measures 1-4). The key signature is B-flat major (two flats). The time signature is 2/4. Measure 1 contains a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The bass line includes chords: Fm, Dm7(b9), Cm, Cm/Bb, Fm6/Ab, and G7.

Second system of musical notation (measures 5-8). The bass line includes chords: Cm, Fm, Dm7(b9), Cm, Cm/Bb, Fm6/Ab, and G7. A first ending bracket labeled 'C' is at the end of the system.

Third system of musical notation (measures 9-12). Measure 9 is marked 'FIM'. The bass line includes chords: Cm, G7, Cm, Dm7(b9), G7, Cm, Cm/Bb, Fm6/Ab, and G7. A first ending bracket labeled 'B' is at the end of the system.

Fourth system of musical notation (measures 13-16). The bass line includes chords: Fm, Dm7(b9), Cm, Cm/Bb, D7/A, and Ab7(b9). A triplet of eighth notes is marked in measure 15.

Fifth system of musical notation (measures 17-18). Both staves are marked 'rall.' (rallentando). The bass line includes chords: G7 and G7.

Sixth system of musical notation (measures 19-22). The bass line includes chords: Cm, Eb, Db7, C7, C/Bb, F7/A, and Bb7. A first ending bracket labeled 'C' is at the end of the system.

22

Chords:  $E_b$ ,  $E_b$   $A_m7(b9)$ ,  $G_m$ ,  $D^7$

26

Chords:  $G_m$ ,  $E_b$   $D_b^7$   $C^7$   $C/B_b$ ,  $F^7/A$ ,  $B_b^7/A_b$

30

Chords:  $E_b/G$ ,  $E_b$ ,  $E_b/D_b$ ,  $A_b/C$ ,  $A_b m/C_b$ ,  $E_b$   $C^7$   $F_m$   $B_b^7$

34

*rall*

Chord:  $E_b$

 E FIM

## Sofres porque queres

Pixinguinha e Benedito Lucerda

The musical score is written for piano and consists of seven systems of music. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various chords and melodic lines for both hands.

**System 1:** Treble clef, 2/4 time. Chords: C/Bb, B°, F, Fm°/Ab. Measure 1 has a first ending bracket labeled 'A' and a second ending bracket labeled 'B'.

**System 2:** Treble clef, 2/4 time. Chords: C/E, C/Bb, F. Measure 1 has a first ending bracket labeled 'A' and a second ending bracket labeled 'B'.

**System 3:** Treble clef, 2/4 time. Chords: A7/C#, E°, Dm, Fm°/Ab, C. Measure 1 has a first ending bracket labeled 'A' and a second ending bracket labeled 'B'.

**System 4:** Treble clef, 2/4 time. Chords: A7, C, C C# D7, G. Measure 1 has a first ending bracket labeled 'A' and a second ending bracket labeled 'B'.

**System 5:** Treble clef, 2/4 time. Chords: Gm/Bb, G7/B, Cm. Measure 1 has a first ending bracket labeled 'A' and a second ending bracket labeled 'B'.

**System 6:** Treble clef, 2/4 time. Chords: Am7(b9), Gm, Eb7, D, A7/C#. Measure 1 has a first ending bracket labeled 'A' and a second ending bracket labeled 'B'.

**System 7:** Treble clef, 2/4 time. Chords: Bb°, G. Measure 1 has a first ending bracket labeled 'A' and a second ending bracket labeled 'B'.

47

54

60

67

74

81

87

Chords: D7, C#°, G/O, G7, Cm, G, Ab°, G°, F#°, G7, Db7, C7, F, Am/E, F7/Eb, Bbm/Db, G7/B, C/Bb, F/A, Fm(OM) Fm7, Fm7, Fm6, Bbm, G7, C7, F#°, F°, E°, F, F/Eb, Bb°, Bb, D7, Gm, Bb, B°, F/C, D7/F#, G7, C7/E, F

## Sonoroso

K-Ximbinho e Del Loro

**System 1 (Measures 1-5):** Treble clef, key signature of two flats. Chords: D<sub>m</sub>, E<sup>b</sup>, A<sup>7</sup>, D<sub>m</sub> A<sup>7</sup>, D<sub>m</sub> B<sub>m</sub><sup>7(b5)</sup>.

**System 2 (Measures 6-10):** Chords: A, E<sup>7</sup>, A<sup>7</sup>, D<sub>m</sub>, E<sup>b</sup>.

**System 3 (Measures 11-15):** Chords: A<sup>7</sup>, C<sub>m</sub><sup>b</sup> D<sup>7</sup>, G<sub>m</sub>, E<sub>m</sub><sup>7(b5)</sup>, D<sub>m</sub>, E<sup>7</sup>, A<sup>7</sup>.

**System 4 (Measures 16-20):** Chords: D<sub>m</sub> A<sup>7</sup>, D<sub>m</sub>, C<sup>7</sup>, F, E<sub>m</sub><sup>7(b5)</sup> A<sup>7</sup>.

**System 5 (Measures 21-25):** Chords: C<sub>m</sub><sup>b</sup> D<sup>7</sup>, G<sub>m</sub> G<sup>7</sup>, F/A, G<sup>7</sup>, C<sup>7</sup>.

**System 6 (Measures 26-30):** Chords: F, E<sub>m</sub><sup>7(b5)</sup> A<sup>7</sup>, C<sub>m</sub><sup>b</sup> D<sup>7</sup>, G<sub>m</sub> G<sup>7</sup>.

81

85

90

95

100

105



## Sorriso de cristal

Erika Rego

**System 1 (A):** Treble clef, 2/4 time. Chords: F, C<sup>7</sup> E<sup>o</sup>, D<sub>m</sub>, A<sup>7</sup>, A<sub>m</sub>7(b5) D<sup>7</sup>.

**System 2:** Treble clef, 2/4 time. Chords: G<sub>m</sub>, B<sub>m</sub>7(b5) E<sup>7</sup>, A<sub>m</sub> C<sup>7</sup>, F, C<sup>7</sup> E<sup>o</sup>.

**System 3:** Treble clef, 2/4 time. Chords: D<sub>m</sub>, A<sup>7</sup>, G<sub>m</sub>, D<sub>m</sub>, B<sup>b7</sup> A<sup>7</sup>.

**System 4 (B):** Treble clef, 2/4 time. Chords: D<sub>m</sub> A<sup>7</sup>, D<sub>m</sub> C<sup>7</sup>, D<sub>m</sub>/F G<sup>7</sup>, A<sup>7</sup>.

**System 5:** Treble clef, 2/4 time. Chords: D<sub>m</sub>, A<sub>m</sub>, F<sup>7</sup>, G<sub>m</sub>, E<sup>o</sup>.

**System 6:** Treble clef, 2/4 time. Chords: F, G<sub>m</sub>, D<sub>m</sub>/F A<sup>7</sup>/E, D<sub>m</sub> C<sup>7</sup>, D<sub>m</sub> A<sup>7</sup>/E.

31  $Dm/f$   $G\sharp^\circ$   $A^7$   $G_m$   $D_m$   $Bb^7$   $A^7$

36  $D_m$   $Db^7$   $C^7$  D.C.

37  $D_m$   $C^7$   $F$   $C^7/E$   $Bb^7/O$   $A^7/C\sharp$   $G_m^7$   $C^7$

45  $F$   $Dm^7$   $G^7$   $Bbm/Db$   $C^7$   $F_m$   $C^7$   $Db$

49  $F_m$   $Bbm$   $F$   $Dm^7$   $G^7$   $C^7$   $F$   $C^7$  D.C.

54  $D_m$   $C^\sharp$   $D_m$   $C^\sharp$   $D_m$

## Tenebroso

Ernesto Nazareth

The musical score for "Tenebroso" is written for piano and guitar. It consists of seven systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical markings and chord changes.

**System 1:** Measures 1-5. Chords: Bbm/Db, G/B, C7, F, Bbm/Db, G/B, C7, F. Markings: (A), (B).

**System 2:** Measures 6-10. Chords: D7, Gm, C7, F, Gb. Markings: (C).

**System 3:** Measures 11-15. Chords: F, Gm, C7, F#°, D7, Gb, F, Gm, C7. Markings: *rall.*, *a tempo*, (D).

**System 4:** Measures 16-20. Chords: F, Bbm/Db, F, D7, Gm, A7. Markings: (E).

**System 5:** Measures 21-25. Chords: Dm, A7, Dm, Bm7(b9), Am, E7, A7, Dm.

**System 6:** Measures 26-30. Chords: Gm, A7, Dm, A7, Dm, Bm7(b9), Am, E7.

**System 7:** Measures 31-35. Chords: A7, Dm, A7, Dm, Gm.

This page of handwritten musical notation contains six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written below the bass staves, including Dm, E7, A7, Gm, F, Bb, C#, C#°, Bb/D, Cm/G, Ab/Gb, F7, Bb/F, Gb7, and Bb. The piece is marked with a key signature of one flat (Bb) and a time signature of 4/4. The notation is written in a clear, legible hand, with some corrections and markings visible throughout the page.

# Terna saudade

(Por um beijo)

Anacleto de Medeiros e Catulo da Paixão Cearense

1 **A**

7

15

19

25 **B**

31

37

42  $\times$   $\text{D}^7$   $\text{G}$   $\text{G}^\circ$   $\text{A}_m^7$

48  $\text{B}_m$   $\text{C}_m^7(\text{b}9)$

54  $\text{B}_m^7/\text{A}$   $\text{C}_m^7/\text{G}$   $\text{F}^\circ$   $\text{B}_m$   $\text{D}^7$   $\text{G}$

60  $\text{G}/\text{F}$   $\text{C}/\text{E}$   $\text{E}/\text{D}$   $\text{A}_m/\text{C}$   $\text{C}/\text{B}$   $\text{F}/\text{A}$

66  $\text{E}_m$   $\text{C}^\circ$   $\text{G}/\text{D}$

72  $\text{G}$   $\text{A}^7$   $\text{D.C.}$

77  $\text{G}$

## Treme-treme

Jacob do Bandolim

The musical score for "Treme-treme" is written for piano accompaniment in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and chords. Chord symbols are written above or below the bass staff. Measure numbers 1, 5, 9, 13, 17, and 21 are indicated at the start of their respective systems.

Chord symbols and other markings include:

- System 1: Treble staff has a circled 'A' above the first measure. Bass staff has a circled 'G' above the first measure. Chords: G<sup>7</sup>, C, G<sup>7</sup>, C.
- System 2: Chords: G<sup>7</sup>/B<sup>b</sup> A<sup>7</sup>, D<sup>m</sup>, G<sup>7</sup>, C, G<sup>7</sup>.
- System 3: Chords: C, G<sup>7</sup>, C, G<sup>7</sup>/B<sup>b</sup> A<sup>7</sup>, D<sup>m</sup>.
- System 4: Treble staff has a circled 'A' above the first measure. Bass staff has a circled 'G' above the first measure. Chords: G<sup>7</sup>, C, G<sup>7</sup>, D<sup>7</sup>, G.
- System 5: Chords: E<sup>7</sup>, A<sup>m</sup>, C<sup>m</sup>, G, A<sup>7</sup>.
- System 6: Chords: D<sup>7</sup>, G, E<sup>7</sup>, A<sup>m</sup>.

The musical score is written for piano and guitar. It consists of six systems of staves. The first system (measures 31-36) is in G major, with a key signature of one sharp (F#). The piano part features a melodic line with eighth and sixteenth notes, while the guitar part provides a harmonic accompaniment with chords: G, E7(9), Am7, D7, G, and G. The second system (measures 36-41) includes a key change to F major (one flat, Bb). The piano part continues with a similar melodic style, and the guitar part uses chords: C, C7, F, A7, and D7. The third system (measures 41-46) remains in F major, with piano chords: Bbm6, F, G7, C7(9), and a final measure with a double bar line and repeat sign. The fourth system (measures 46-51) continues in F major, with piano chords: F, A7, D7, Bbm6, F, and D7. The fifth system (measures 51-54) shows the piano part concluding with a final chord of F. The sixth system (measures 54-58) shows the guitar part concluding with a final chord of F. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'f' (forte).



## Tristezas de um violão

Garnio

Musical score for "Tristezas de um violão" by Garnio. The score is written for guitar in 2/4 time, featuring a melody in the treble clef and chords in the bass clef. The piece is divided into sections A, B, and C, marked with circled letters. The key signature has one sharp (F#) and the time signature is 2/4. The score consists of six systems of music.

**System 1 (Measures 1-5):** Section A (measures 1-2), Section B (measures 3-5). Chords: E7, Am, A7, Dm, G7(b9), G7(b9), C7M, E7.

**System 2 (Measures 6-10):** Chords: Am, A7, Dm, F#m7, B7(b9), B7(b9), E7(b9), E7, Am, A7.

**System 3 (Measures 11-15):** Chords: Dm, G7(b9), G7(b9), C7(b9), C7, F7, Am, Cm.

**System 4 (Measures 16-20):** Section C (measures 16-18), Section B (measures 19-20). Chords: Bm7(b9), F7, E7, Am, C/E, B7/D#, G7/D, G7(b9), C/E, Eb.

**System 5 (Measures 21-25):** Chords: Dm7(b9), Bm7(b9), E7, Am, B7, E, B7(b9), E.

**System 6 (Measures 26-30):** Chords: G#°, E7(b9), Am, Ab, Ab/Gb, Db/F, D/F#.

51

Am Ab<sup>7</sup> Eb G<sup>7</sup>(b<sup>9</sup>) C E<sup>7</sup>

55

Am Am<sup>6</sup>

## Tudo dança

Bonfiglio de Oliveira

Musical score for "Tudo dança" by Bonfiglio de Oliveira. The score is in G major, 2/4 time, and consists of 95 measures. It features a piano accompaniment with various chords and melodic lines. The score is divided into systems of five measures each. The first system starts with a key signature change from G major to E major (indicated by a 'B' in a box). The second system starts with a key signature change from E major to G major (indicated by a 'B' in a box). The third system starts with a key signature change from G major to E major (indicated by a 'B' in a box). The fourth system starts with a key signature change from E major to G major (indicated by a 'B' in a box). The fifth system starts with a key signature change from G major to E major (indicated by a 'B' in a box). The sixth system starts with a key signature change from E major to G major (indicated by a 'B' in a box). The seventh system starts with a key signature change from G major to E major (indicated by a 'B' in a box). The eighth system starts with a key signature change from E major to G major (indicated by a 'B' in a box). The ninth system starts with a key signature change from G major to E major (indicated by a 'B' in a box). The score includes various chords such as D, A7, D/F#, B7, Em, Em/D, A7/C#, G/B, G, G#, D/A, Bm7, F#7, Bm, E7, A, A7, D, and Bm. The melody includes triplets and slurs.

30

35

40

45

50

53

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## Tupinambá

Ernesto Nazareth

The musical score for 'Tupinambá' is written for piano. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. Chords are indicated by letters and symbols above the bass staff. The score is divided into sections by repeat signs and section markers labeled A, B, and C.

**Section A:** Measures 1-8. Chords: Am, G7, F7, E7, Eb7, D7, G7/B, C, C°.

**Section B:** Measures 9-16. Chords: C, Bb°, G7/B, G7, D7, D/C, G7/B, Am, G7, F7.

**Section C:** Measures 17-24. Chords: E7, Eb7, Dm, A7/C#, Dm, Dm7(b5), C, A7.

**Section D:** Measures 25-32. Chords: Dm, G7, C, Am, C, E7, E7/G#, Am.

**Section E:** Measures 33-40. Chords: A7, Dm, Dm, Dm/F, C/E, Eb°, Dm7, G7.

**Section F:** Measures 41-48. Chords: C, E7, E7/G#, Am, A7, Dm.

Piano score for a Choro piece, measures 30-53. The score is written for piano (p) and includes a variety of chords and melodic lines. The key signature is one flat (B-flat major or D minor). The time signature is 2/4.

Measures 30-34: Chords: Dm, Bm7(b5), Am, Am/G, B7, E7, Am, Am. Measure 34 has a repeat sign.

Measures 35-39: Chords: C, C7, F, C7. Measure 39 has a repeat sign.

Measures 40-44: Chords: C7, F, Dm, Am, E7, Am, C7. Measure 44 has a repeat sign.

Measures 45-49: Chords: F, C7, F, A7, Dm, F7, Bb, D7. Measure 49 has a repeat sign.

Measures 50-52: Chords: Gm, C7, F, Am. Measure 52 has a repeat sign.

Measure 53: Chords: F, Am. Measure 53 has a repeat sign.

## Urubatan

*Pixinguinha e Benedito 1a. vida*

The musical score for "Urubatan" is written in 2/4 time. It consists of six systems of piano accompaniment, each with a treble and bass staff. The key signature has one sharp (F#). The score includes various musical notations such as repeat signs, first and second endings, and a final measure marked "FIM".

Chords indicated in the score include: E<sup>7</sup>, A<sup>m</sup>, A<sup>7</sup>, D<sup>m</sup>, B<sup>7</sup>, B<sup>b</sup>, G<sup>7</sup>, C, G<sup>7</sup>/D, F, C<sup>7</sup>, D<sup>m</sup>, D<sup>7</sup>, C/E, and G<sup>7</sup>.

30  $G^7/D$

31  $F$   $Dm^7$

32  $C$   $A\flat^7$   $D\flat$   $G^7$

33  $C$

34  $C$

35  $A_m$

36  $C^7$

37  $F$

38  $C^7$   $D^7$

39  $B\flat$   $F/C$

40  $G^7$   $C^7$   $\%$

41  $F$   $A^7$   $Dm$   $D^7$   $G^7$

42  $C^7$   $F$   $F$   $FIM$



# Valsa dos anjos

Antonio Adolfo e Paulinho Tapajós

The musical score for "Valsa dos anjos" is written in 3/4 time and key of D major. It consists of seven systems of music, each with a piano (right) staff and a bass (left) staff. The melody is primarily in the piano staff, while the bass staff provides harmonic support with chords. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as specific chord symbols like Bm7, Bb7, Am7, D7, D/C, Em/B, Bb7, Am7, D7, G, G(11)/B, C, C(11), F7, G/B, Bb7, Am7, D7, G, G(11)/B, C, C(11), F7, G/B, Bb7, Am7, D7, G, and C7M/G.

System 1: Melody starts with a quarter rest, followed by eighth notes G4, A4, B4, A4, G4. Bass staff chords: Bm7, Bb7, Am7, D7, D/C, Em/B.

System 2: Melody continues with eighth notes F#4, G#4, A4, B4, A4, G4. Bass staff chords: Bb7, Am7, D7, Bm7, Bb7, Am7.

System 3: Melody continues with eighth notes F#4, G#4, A4, B4, A4, G4. Bass staff chords: D7, D7, Em, Bb7, Am7, D7.

System 4: Melody continues with eighth notes F#4, G#4, A4, B4, A4, G4. Bass staff chords: G, G(11)/B, C, C(11), F7, G/B, Bb7.

System 5: Melody continues with eighth notes F#4, G#4, A4, B4, A4, G4. Bass staff chords: Am7, D7, G, G(11)/B, C, C(11), F7.

System 6: Melody continues with eighth notes F#4, G#4, A4, B4, A4, G4. Bass staff chords: G/B, Bb7, Am7, D7, G, C7M/G.

System 7: Melody continues with eighth notes F#4, G#4, A4, B4, A4, G4. Bass staff chords: G, C7M/G, G, C7M/G, G, C7M/G.

Handwritten musical score for a Choro piece, measures 41 to 75. The score is written on grand staves with treble and bass clefs. The key signature has one sharp (F#). The music features various chords and melodic lines with triplets and slurs.

Measures 41-46: Treble clef melody with eighth and sixteenth notes. Bass clef chords: G, E<sup>b</sup>, A<sub>m</sub><sup>7</sup>, E<sup>7</sup>(F#), A<sub>m</sub>, A<sub>m</sub>(7b).

Measures 47-52: Treble clef melody with eighth and sixteenth notes. Bass clef chords: A<sub>m</sub>, A<sub>m</sub>(7b), D<sup>7</sup>/4(9), D<sup>7</sup>(F#), G<sup>o</sup>, G / D<sup>7</sup>.

Measures 53-58: Treble clef melody with eighth and sixteenth notes. Bass clef chords: G, E<sup>7b</sup>/G, G, E<sup>7b</sup>/G, G, G<sup>7</sup>(F#) / D<sup>7</sup>(9).

Measures 59-64: Treble clef melody with eighth and sixteenth notes. Bass clef chords: G / E<sup>7</sup>(9), E<sup>b</sup>, E<sup>7</sup>, %, G/B.

Measures 65-70: Treble clef melody with eighth and sixteenth notes. Bass clef chords: G<sub>m</sub>/B<sup>b</sup>, A<sub>m</sub><sup>7</sup>, D<sup>7</sup>, G(add9), E<sup>7b</sup>/G.

Measures 71-76: Treble clef melody with eighth and sixteenth notes. Bass clef chords: G(add9), E<sup>7b</sup>/G, G(add9), E<sup>7b</sup>/G, G(add9), E<sup>7b</sup>/G.

Measures 77-82: Treble clef melody with eighth and sixteenth notes. Bass clef chords: G(add9), E<sup>7b</sup>/G, G(add9), E<sup>7b</sup>/G, G<sup>7b</sup>(9), D<sup>7</sup>/4(9), G<sup>7b</sup>(9).

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## Visitando Recife

Canhoto da Paraíba

First system of musical notation. Treble clef, key of B-flat major (two flats), 4/4 time. Measure 1 has a circled 'A' above it. Measure 2 has a circled 'B' above it. The bass line contains chords: F, F7, Bb7, C7, F, C7.

Second system of musical notation. Treble clef, key of B-flat major. The bass line contains chords: A, E7, A, C7, F, F7.

Third system of musical notation. Treble clef, key of B-flat major. Measure 10 is marked. The system ends with a circled 'C'. The bass line contains chords: Bb7, C7, F, F7, Bb7M, C/Bb, F/A, Bb7(b9).

Fourth system of musical notation. Treble clef, key of B-flat major. Measure 15 is marked. The system ends with a circled 'D'. The bass line contains chords: Gm7, C7, F, C7, F, C7, Dm, Dm(b9), Gm, Gm(b9).

Fifth system of musical notation. Treble clef, key of B-flat major. The bass line contains chords: A7, A7(b9), Dm, Dm, Bm7(b9), Am, Am(add9), E7.

Sixth system of musical notation. Treble clef, key of B-flat major. Measure 25 is marked. The bass line contains chords: A7, D7(b9), Gm7(b9), C7, F7(b9).

30

B $\flat$ 7 E $\flat$ 7(9) A7 D $\flat$  A7 D $\flat$  E $\flat$ 7

35

G $\flat$ 7 E $\flat$ 7 F F7

## Voltei ao meu lugar

Carioca

First system of musical notation (measures 1-4). The key signature is one flat (Bb). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: F, F7(b9), Fb, Am7(b9), D7.

Second system of musical notation (measures 5-8). Chords are indicated below the bass line: Gm, D7/A, Gm/Bb, Gm, Bb/D, C7, F/A.

Third system of musical notation (measures 9-12). Chords are indicated below the bass line: Ab7, Gm, C7, A7, Dm, G7(b9).

Fourth system of musical notation (measures 13-16). Chords are indicated below the bass line: Gm7, Bb7m, C7, F, F7(b9), Fb, Am7(b9).

Fifth system of musical notation (measures 17-20). Chords are indicated below the bass line: D7, Gm, D7/A, Gm/Bb, Gm, Bb/D, C7.

Sixth system of musical notation (measures 21-24). Chords are indicated below the bass line: Cm7, F7, Bb, B7, F, Dm.

30 FIM 8

35

40

45

50

55

E FIM

## Zinha

Patápio Silva

Musical score for "Zinha" by Patápio Silva. The score is in 2/4 time, key of D major (two sharps). It consists of six systems of music, each with a treble and bass staff. The bass staff includes chord symbols. The score includes first and second endings, marked with 'A' and 'B' in boxes. Measure numbers 5, 10, 15, 20, and 25 are indicated at the start of their respective systems.

**System 1 (Measures 1-5):** Treble staff starts with a quarter rest, then eighth notes D4-E4-F#4. Bass staff: D, A7, D, D, F#, E<sub>m</sub>.

**System 2 (Measures 6-10):** Treble staff: eighth notes G4-A4-B4, quarter note C5, eighth notes B4-A4-G4, quarter note F#4. Bass staff: E<sub>m</sub>, E<sub>m</sub>/D, A/C# E<sub>m</sub>/B, A7, A/G, D/F#, D, A7.

**System 3 (Measures 11-15):** Treble staff: quarter note D4, eighth notes E4-F#4, quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Bass staff: D, D, D/C, G/B, G<sub>m</sub>, D, B<sub>m</sub>7.

**System 4 (Measures 16-20):** Treble staff: eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F#4-E4, quarter note D4. Bass staff: E<sub>m</sub>7, A7, D, A7, D. First ending (marked 'A') leads to measure 16. Second ending (marked 'B') leads to measure 21.

**System 5 (Measures 21-25):** Treble staff: eighth notes D4-E4, quarter note F#4, eighth notes G4-A4, quarter note B4, eighth notes A4-G4, quarter note F#4. Bass staff: A/C#, E7, A, E7, %, A, E7.

**System 6 (Measures 26-30):** Treble staff: eighth notes D4-E4, quarter note F#4, eighth notes G4-A4, quarter note B4, eighth notes A4-G4, quarter note F#4. Bass staff: A, E7, %, A, %.

30

35

40

45

50

55

30: Treble clef, key signature of one sharp. Bass line: Dm, A, E7, A, A, A7.

35: Treble clef, key signature of one sharp. Bass line: D, A7, D, G, D7, G, Am7, D7, G.

40: Treble clef, key signature of one sharp. Bass line: G/B, Bb, Am, D7, Em6, G, G, Am7.

45: Treble clef, key signature of one sharp. Bass line: G/B, F#7, F#7/A#, Bm, C, C#, G/D, Em7.

50: Treble clef, key signature of one sharp. Bass line: Am7, D7, G, D7, G.

55: Treble clef, key signature of one sharp. Bass line: D, A7, D.





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